Saturday Review

VEMBER 12, 1955 / 20¢

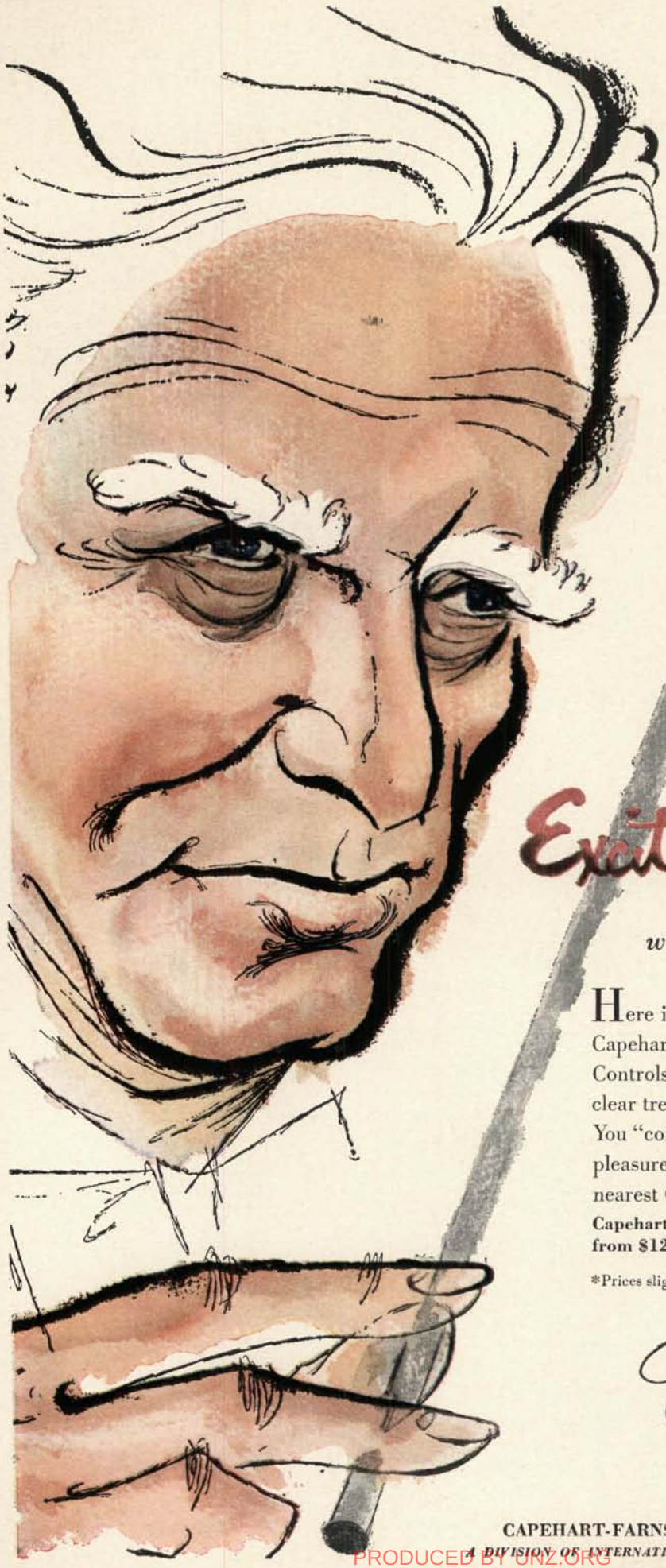
HAT MAKES A GENIUS?
Delbert Clark

ERA ON STAGE
D DISC

LL GUIDE TO
ILDREN'S BOOKS

Roberta Peters, who sings in the Met season's opening production. (Page 33)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The "GAÎTÉ PARISIENNE" (Model 52PH56M). Four High Fidelity speakers. All-speed phonograph with imported "Ronette" cartridge. Colortone Controls.

Exciting new sound...

with COLORTONE CONTROLS

Here is the dramatic new advance in High Fidelity Capehart brings you . . . exclusive Colortone Controls. Now you can emphasize the deep bass or clear trebles . . . create whole new tonal effects. You "conduct" the orchestra to suit your listening pleasure. Your classified directory lists your nearest Capehart dealer.

Capehart High Fidelity instruments from $129.95 to $1100.00*.

*Prices slightly higher in the South and West.

Capehart

IT&T

CAPEHART-FARNSWORTH COMPANY, Fort Wayne 1, Indiana

A DIVISION OF INTERNATIONAL TELEPHONE AND TELEGRAPH CORPORATION

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

UNCH has so many surprises for you

Witty parodies and satires...sparkling criticism... clever comment...and over 1000 brilliant cartoons a year

LL YOURS FOR LESS THAN 10¢ A WEEK

are looking for something to read that is ı, different, funny — try PUNCH from

CH has been poking devastating fun at ld since 1841. To survive that long takes ng special—and Punch really has it. In edictable pages, you'll meet contemporary s keenest wits, cartoonists, and critics.

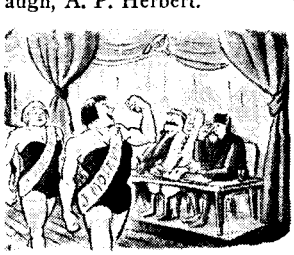
thing is fair game to Punch's impish hen the headlines announced that, after patient waiting, Sir Anthony Eden had succeeded Sir Winston Churchill, Punch a passerby commenting, "You'd think ve over and make room for a younger

CH specializes in riotous and deadly par- uthors, newspapers, and magazines come ire—as, for example, in Punch's four- ll-color version of the Russian magazine, il. In it appeared this modest note:

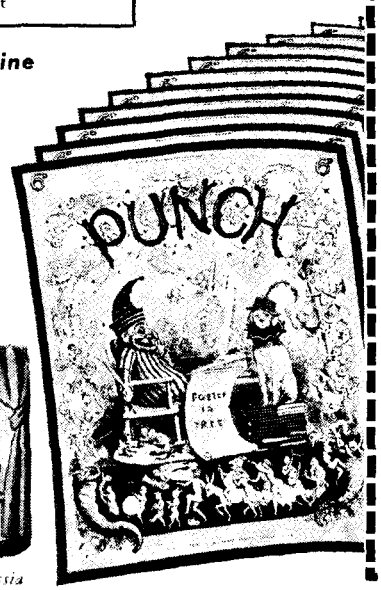
> *Krokodil Was Able to Help*
>
> kodil is happy to report that, as a result of its criticisms of the leading articles appearing in ı, the Editor of that Journal has been removed ıe members of the editorial board are under gation by the Ministry of the Interior. Next of ve been notified.
>
> you know of a deviation in your district, write to Krokodil about it

Than a Humor Magazine

urse, Punch is much more humor magazine. The t editorials by its new edi- ldcolm Muggeridge, have qdely quoted in America— , *Time,* and many others. ıe signatures in his new read like a Who's Who of English letters: Robert , P. G. Wodehouse, Ev- augh, A. P. Herbert.



idea of a *Beauty Contest in Russia*



Punch's columns of review and criticism give you fascinating insights into current British (and often *American*) plays, movies, television, books, politics.

A Special Christmas Offer

You might expect it to be terribly expensive to receive from overseas a whole year of Punch—PLUS an extra bonus, the big Winter Almanack crammed with special features and full-color illustrations. But special arrangements have been made to send all 53 issues of Punch for only $5.25 — less than 10¢ a week, including overseas postage!

In fact, in a burst of Christmas spirit, the publishers have decided to go even further: only $4.00 for each *additional* subscription over your first one. Can you imagine a less expensive way to delight, and flatter your most particular friends and relatives? Each person on your gift subscription list will get an attractive Christmas card in your name telling of your present.

This special offer can be made only once a year, however. So better clip and mail the coupon below right away, before it's too late.

P.S. Even the ADS in Punch are a treat!

"I can't think why Henry is so long. He only went out for a quarter of an hour to practice driving on the right-hand side of the road."

LET THIS COUPON BRING YOU (OR SOME OF THE FOLKS ON YOUR CHRISTMAS GIFT LIST)

53 Issues of "Punch" FOR ONLY $5.25

OR ONLY $4.00 FOR EACH ADDITIONAL SUBSCRIPTION

-including postage for mailing each copy direct from London

To: **PUNCH, Dept. 20**
30 East 60th Street, New York 22, N. Y.

Please send to me direct from London (and/or to the people whose names and addresses are on the attached list) 52 regular weekly issues of PUNCH plus the Winter Almanack (November, 1956). I enclose payment as follows:

One subscription at $5.25..... $5.25

___additional subscriptions at $4.00 each.....____

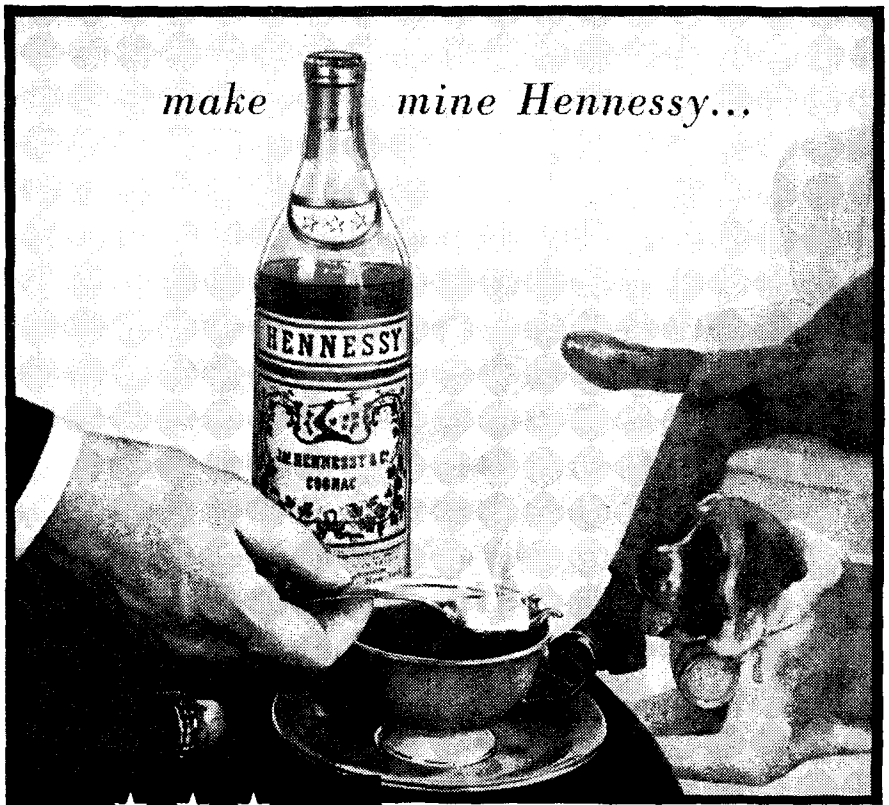
Total.....____

Name.....

Address.....

City.....Zone.....State.....

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



★ ★ ★
HENNESSY
THE WORLD'S PREFERRED
COGNAC BRANDY
84 Proof Schieffelin & Co., New York

Flaming Café—a dramatic after-dinner treat. Light a lump of sugar in a dessert spoon of Hennessy over hot coffee. When sugar melts, stir into coffee. For entertaining, always have Hennessy Cognac Brandy handy in your home.

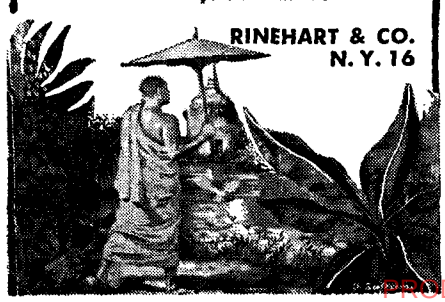
Alone—and a stranger in a lush green land where love should flower

THE LOTUS SEAT

By VICTOR CHAPIN
author of *The Hill*

The compelling story of a love affair, of a girl transplanted from New York to an exotic Asian land where racial tensions and perfervid sexuality confuse and warp realities. A subtle dramatization, freshly told, of the age-old attraction and conflict between East and West.
$3.50 at all booksellers

RINEHART & CO.
N. Y. 16



This Season's Outstanding Achievement In Art Book Publishing

THE PERFECT GIFT $2.95
See it at your bookstore

"NEW YORK, City on Many Waters"

MEYER BERGER of N.Y. Times fame writes a magnificent on-the-scene narrative.

This is the first and only existing book containing a full color collection of water color paintings on New York. 50 excitingly different originals by artist FRITZ BUSSE.

You will surely find your own favorite New York locale illustrated in this enchantingly colorful art book.

If you would like a free brochure with color reproductions suitable to frame write...

ARTS, Inc. 667 Madison Avenue New York 21, N. Y.

The Saturday Review

NOVEMBER 12, 1955

Cover Drawing by Hal McIntosh

SR/IDEAS

9 What Makes a Genius? by Dell Clark
22 Of "Gracehopers" and Critics: An Editorial, by Carlos Ba
32 *SR*'s Opera Section

SR/BOOKS

11 The Call to Honour, by Gen Charles de Gaulle
Reviewed by S. L. A. Marshal
12 Integrated Europe? by Micl Florinsky
Portrait of Europe, by Salva de Madariaga
Reviewed by Dorothy Fosdic
13 The American Treasury, edited Clifton Fadiman
Reviewed by Charles Lee
15 The Easy Chair, by Bernard Voto
The Open Heart, by Edw Weeks
Reviewed by Joseph Wood Kru
16 Lawrence of Arabia, by Rich Aldington
Reviewed by Emil Lengyel
17 Fiesta, by Robert Ramsey
Reviewed by Lon Tinkle
17 Tom Barber, by Forrest Reid
Reviewed by Laura Benét
19 New Found World, by Harol Lamb
World Beyond the Horizon, Joachim G. Leithäuser
Reviewed by Geoffrey Bruun
20 Highway of the Sun, by Vic Wolfgang von Hagen
Reviewed by Earl Parker Han

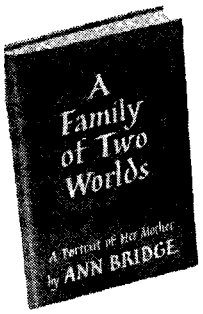
SR/DEPARTMENTS

6 Trade Winds, by Bennett Cerf
23 Letters to the Editor
24 Broadway Postscript, by He Hewes
25 *SR* Goes to the Movies, by Hc Alpert
26 TV and Radio, by Robert Le Shayon
27 Literary I.Q.
28 Ideas on Film, by Cecile Star
31 Music to My Ears, by Irving I odin
44 Literary Crypt
47 Booked for Travel, by Hor Sutton
48 Criminal Record
55 Kingsley Double-Crostic No. 1
57 Fall Guide to Children's Bo edited by Frances Lar Spain

THE SATURDAY REVIEW, published weekly b Saturday Review Associates, Inc., 25 W. 45th New York 36, N. Y. E. De Golyer, Chairman Board; Harrison Smith, President; J. R. Cor Publisher; Executive Vice President and Tre Norman Cousins, Vice President; Amy Loveman, Sec Nathan Cohn, Assistant Treasurer and Business Ma Robert A. Burghardt, Advertising Director; Bert G Circulation Director; Ray Goodman, Ciculation Ma Marion Urmy, Assistant to the Publisher. Subscriptic year: $8 in Canada. Member Audit Bureau of Circul Printed in U.S. Vol. XXXVIII, No. 46, November 12, Re-entered as second-class matter January 11, 1952, Post Office in New York, N. Y., with additional e Philadelphia, Pa., under the Act of March 3, 1879. I in the "Readers' Guide to Periodical Literature."

issue copyright 1955 by Saturday Review Associate

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



A Family of Two Worlds

A Portrait of Her Mother

By ANN BRIDGE

A spirited documentary of her family and ancestors by the popular author of *The Dark Moment.* Here Miss Bridge brings you a host of fascinating stories about ost-civil war New Orleans... the plight of a Southern family n the heart of Yankee territory... and of the English estate vhere she grew up.

...holds real interest and value. It is well-written; it pic- ures clearly both New Orleans in the late nineteenth century, nd England during the First World War; and... it shows a enius for recreating and indeed, for resurrecting human beings." -Mary Ellen Chase, *The Saturday Review.* Illus. $4.00

The Altmark Affair

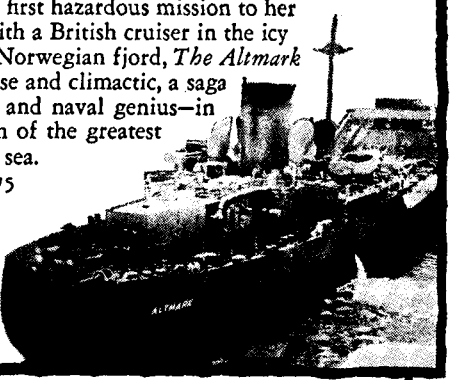
By Willi Frischauer and Robert Jackson

The most sensational sea tale to come out of World War II!

This is the story of the supply ship to the infamous *Graf Spee*—the Altmark—floating hell for 300 Allied prisoners entombed in her hold.

From her first hazardous mission to her final duel with a British cruiser in the icy waters of a Norwegian fjord, *The Altmark Affair* is tense and climactic, a saga of gallantry and naval genius—in the tradition of the greatest tales of the sea.

Illus. $3.75



INTEGRATED EUROPE?

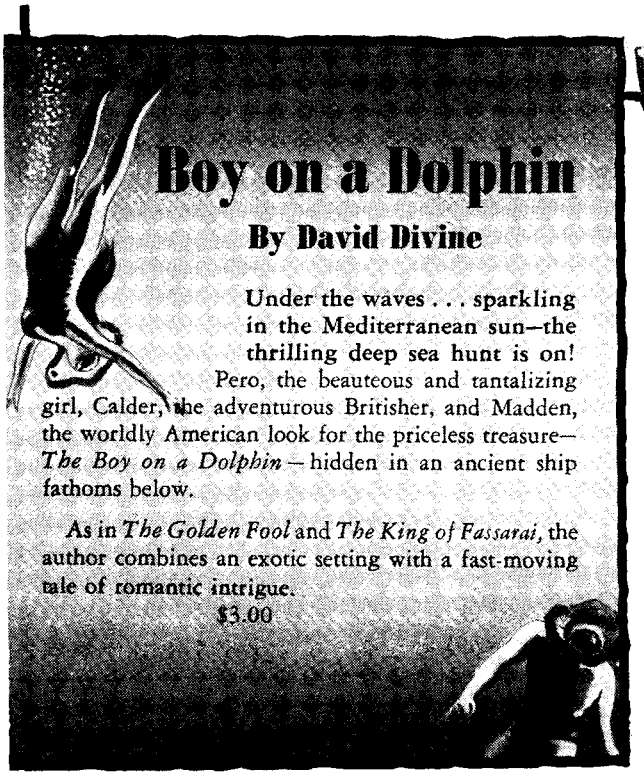
By Michael T. Florinsky

Should Europe be integrated?

This is one of the great questions of the tense modern world. The famed author of *RUSSIA—A History and an Interpretation* explores the issue in this challenging analysis.

While he finds that some progress has been made in military defense, he shows that little advance has been made along political or economic lines—because the idea is basically incompatible with historical tradition and the realities of the moment.

Lucidly and logically written, *Integrated Europe?* is a provocative discussion of a highly controversial problem. $3.50



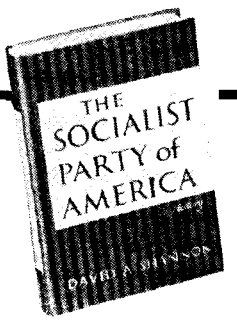
Boy on a Dolphin

By David Divine

Under the waves . . . sparkling in the Mediterranean sun—the thrilling deep sea hunt is on! Pero, the beauteous and tantalizing girl, Calder, the adventurous Britisher, and Madden, the worldly American look for the priceless treasure—*The Boy on a Dolphin*—hidden in an ancient ship fathoms below.

As in *The Golden Fool* and *The King of Fassarai,* the author combines an exotic setting with a fast-moving tale of romantic intrigue.

$3.00



The Socialist Party of America A HISTORY

By David A. Shannon

Why did the Socialist Party collapse in the 1930's? What happened to this once forceful political party—the party of Eugene V. Debs, Morris Hillquit, Victor Berger and Norman Thomas?

Dr. Shannon brings you the answers in this first comprehensive and lively history of the Socialist Party in America from its formation in 1901 to the present—with special emphasis on the period just prior to World War II.

"A useful job, scholarly in tone, objective in approach, and agreeable in style."—Arthur Schlesinger, Jr., *N. Y. Times Book Review* $4.50

at all bookstores

The Macmillan Company

60 FIFTH AVENUE, NEW YORK 11, N.Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Houghton Mifflin's*

New Fall Books

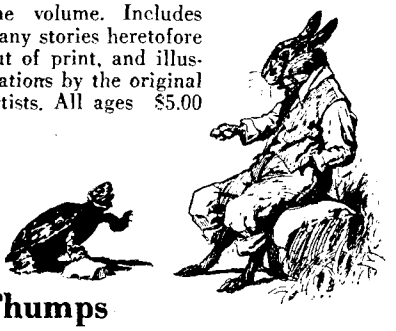
for Boys & Girls

**send for our free illustrated catalogue*

The Complete Tales of

Uncle Remus

by Joel Chandler Harris
compiled by Richard Chase
All the beloved tales of Brer Rabbit and his friends for the first time collected in one volume. Includes many stories heretofore out of print, and illustrations by the original artists. All ages $5.00



Thumps

by Hetty Burlingame Beatty
The adventures of a small spotted pig who joined a circus. Ages 4-8 $2.75

The White Falcon

by Charlton Ogburn, Jr.
illus. by Bernarda Bryson
A boy and his wondrous white bird.
Ages 11 up $2.25

Carry On, Mr. Bowditch

by Jean Lee Latham
illus. by John O'H. Cosgrave, II
The biography of Nat Bowditch, founder of our present-day rules of navigation.
Ages 10-14 $2.75

The Brookline Trunk

by Louise Andrews Kent
illus. by Barbara Cooney
Two children discover the history of their town through 350 years' worth of journals, letters and town records.
Ages 11 up $3.00

Dragon Run

by Carley Dawson
illus. by Lynd Ward
The third exciting book on the incredible adventures of Mr. Wicker, the magician.
Ages 11 up $2.75

Cromwell's Head

by Olivia E. Coolidge
illus. by Edward A. Wilson
A dare-devil medical apprentice gets into a lot of trouble in Boston on the eve of the Revolution. Ages 12 up $3.00

John Jewitt's Adventure

by Shannon Garst
illus. by Donald McKay
Taken from his own journal, the fantastic but true story of a boy captive of the Nootka Indians on Vancouver Island.
Ages 11 up $2.75

TRADE Winds

VIRGINIA CITY, NEVADA, shaken to its foundations by the Comstock and Lucius Beebe Lodes, in turn, is bearing up pretty well, all things considered. Its noted Delta Saloon, for instance, has just added a line of new books, of all things, and advertises in the *Territorial Enterprise* (L. Beebe, Ed.) "The Bookstore With Booze! Culture Without Pain! Headquarters for Haig and Haig—Mark Twain and Oscar Lewis—Jack Daniels and Walter Clark—Three Star Hennessy and Beebe and Clegg! Heady Liquor and Headier Literature!" The Delta's proprietor is still seeking the varmint who put a little lady up to pushing through a passel of he-men at the bar to ask for a copy of "Rebecca of Sunnybrook Farm".... Once it was silver and gold that lured prospectors to these wide open spaces. Today, of course, it's uranium. One old-timer was mighty mystified by the new invaders. "Dunno what this excitement is all about," he confided to a reporter from the *Louisville Courier-Journal*. "Fust thing I knew was when some feller come on the place with a contraption called a Goober counter and seemed hell-bent on huntin' for geraniums."

ECSTATIC DOUBLEDAY editors, with morningstars in their eyes, are plotting fresh triumphs for early 1956. Two of their best bets are decidedly on the grim side. Kenneth Roberts's "Boon Island," with a 100 per cent-male cast, concerns a company of shipwrecked sailors reduced finally to cannibalism. Alistair McClean's "H.M.S. *Ulysses*" is a story of the murderous Murmansk run in the early days of World War II, when ill-defended Allied convoys were ripped to shreds by marauding Nazi planes and submarine packs.

In England, "H.M.S. *Ulysses*" is kicking up a major row. Collins reports an 80,000 "subscription" (advance sale) but the Admiralty is showing unmistakeable signs of disapproval. Author McClean hints that the Nazis used their battleship *Tirpitz* as a decoy to hoodwink the British Navy. It had been bottled up i Norwegian fjord, and the Bri wanted to be all-fired sure it going to stay there. All the Nazis

to do was work up a head of st in the *Tirpitz* and move its ancho a couple of hundred yards and alerted British would concentrat on preventing its escape that o areas were neglected long enough devastating Nazi raids to be launcl Admiralty spokesmen have one w for this sort of talk: poppycock.

Another entry Doubleday is cou ing upon is "Mr. Hamish Glaeve tale of diplomatic intrigue by Rich Llewellyn, of "How Green Was Valley" fame.

A NUMBER OF DISCERNING souls h been clamoring for a book that wc include the more memorable of Go Ace's crisp little *SR* essays on Simon and Schuster have obli them with "The Book of Little Kno edge." Goody takes a dim view much of the hogwash inflicted u TV viewers, but so long as he si the praises of Fred Allen, Jack Ber and Groucho Marx he'll get no ar ments from this department.... A Spectorsky comes close to Tr WINDS's home territory, too, v "The Exurbanites" (Lippincott) study of the poor fish who have travel for two hours or more on tr every businessday of their li "Exurbia," explains Spec, is "a ph cal and mental region between sub and frontier," and he makes it ab dantly clear that Mt. Kisco is just sort of community he has in mind. It was at the edge of a Mt. K swimming pool, incidentally, tha group of more whimsical exurban fell to wondering what the w would be like if people once n were born with long, bushy t You'd never dream that an en book—very funny, too—could be b upon this one notion, but, by g H. Allen Smith has brought it ("The Age of the Tail": Li Brown). As the above-mentio

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

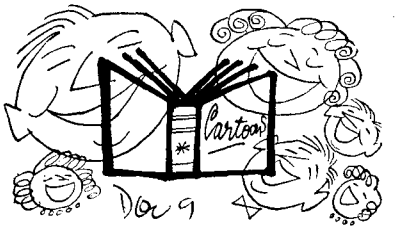
ed Allen points out, "For the first ne in book history, the wag has ne it to the tail!"

RECENT VISITOR to Exurbia was playright Augustus Goetz, whose thankou note to his host was worthy of production, I thought, in this colnn: "Dear Benefactors," he wrote, After seeing your establishment, we t only sold our place at Kellers hurch, but we bought the farm next ours and sold that, too. I thought ou might like to see a photo of our owd down in Pennsylvania" (inuded with the note was a yellowing ntype of a grim-looking family oup dating back to the 1880s). "I ok this with a Graflex Supreme f2 rough a cigarette filter in bright oonlight. You might recognize Lance umbauer and Fifi Yost. She's the amazon he took to Mauch Chunk r the polo. . . ."

NE OF THE PRESS services sent out story the other day about Author dwig Bemelmans rhapsodizing so er the sweet face of a heifer at a cat- auction that he bought her for ,250. "It was love at first sight," admitted Mr. Bemelmans, adding that he d not the slightest notion of what he as going to do with the heifer and d no place to keep her.

Eddie Marcus, of a little neighborod shop in Dallas named Neiman-arcus, thereupon wired Bemelmans, Will be glad to offer rent-free home r your new heifer. Will also marry r to our great herd bull who can't resist a sweet face either." Back wired Bemelmans, "Thank you for your generous offer but the girl's name is Virgin Queen. All the best. Ludwig."

PYKE JOHNSON, JR. AND HIS PRETTY WIFE, Lucy, have exercised their combined good taste and senses of humor to put together a jolly, international, 320-page "Cartoon Treasury" that will compete in the holiday market with the latest "New Yorker Album." Seasonal highlight: Mrs. Mouse is whipping up a soufflé in the kitchen



on the evening of December 24. Mr. Mouse scurries in to remind her testily, "Quit that stirring. Don't you know what night this is?"

The cartoon of the month—judging by the number of enthusiasts who called it to my attention—appeared in *Sports Illustrated*. It was drawn by Robert Day and depicted a formidable moose nuzzling against a sign in Yellowstone Park. The sign read "Do Not Feed the Bears." A hand-lettered placard around the moose's neck reminded passers-by "I am not a bear!" —BENNETT CERF.

"What caliber shall I say is calling, sir?"

Continuity and Change in Russian and Soviet Thought

Edited by
ERNEST J. SIMMONS

How clean was Soviet Russia's break with the past?—How "new" is its culture? Here is a wide-ranging, impressive survey of Russian and Soviet intellectual history that no one man could conceivably have written. It is a joint presentation by 30 scholars representing many disciplines in the field of Russian studies: among these experts are Frederick C. Barghoorn, Isaiah Berlin, Theodosius Dobzhansky, Merle Fainsod, Alexander Gerschenkron, Michael Karpovich, Hans Kohn, Philip E. Mosely, Geroid T. Robinson, and Ernest J. Simmons. Their rich and varied contributions probe deeply into the nature of historical, political, social, economic, cultural, and ideological developments in Russia and the USSR. Their assessment of what the Soviet regime originated and of what it inherits from Old Russia sharpens—and deepens—our picture of the Soviet Union today. $7.50

The Russian Marxists and the Origins of Bolshevism

LEOPOLD HAIMSON describes how Marxist thought was received by the Russian revolutionary intelligentsia, and how it was transformed by them. His account of this crucial battle of ideas is written in terms of men: it traces the painful process of recognition by which Plekhanov, Martov, and Akselrod, who had been Lenin's closest colleagues, became his—and Bolshevism's—adversaries. $5.50

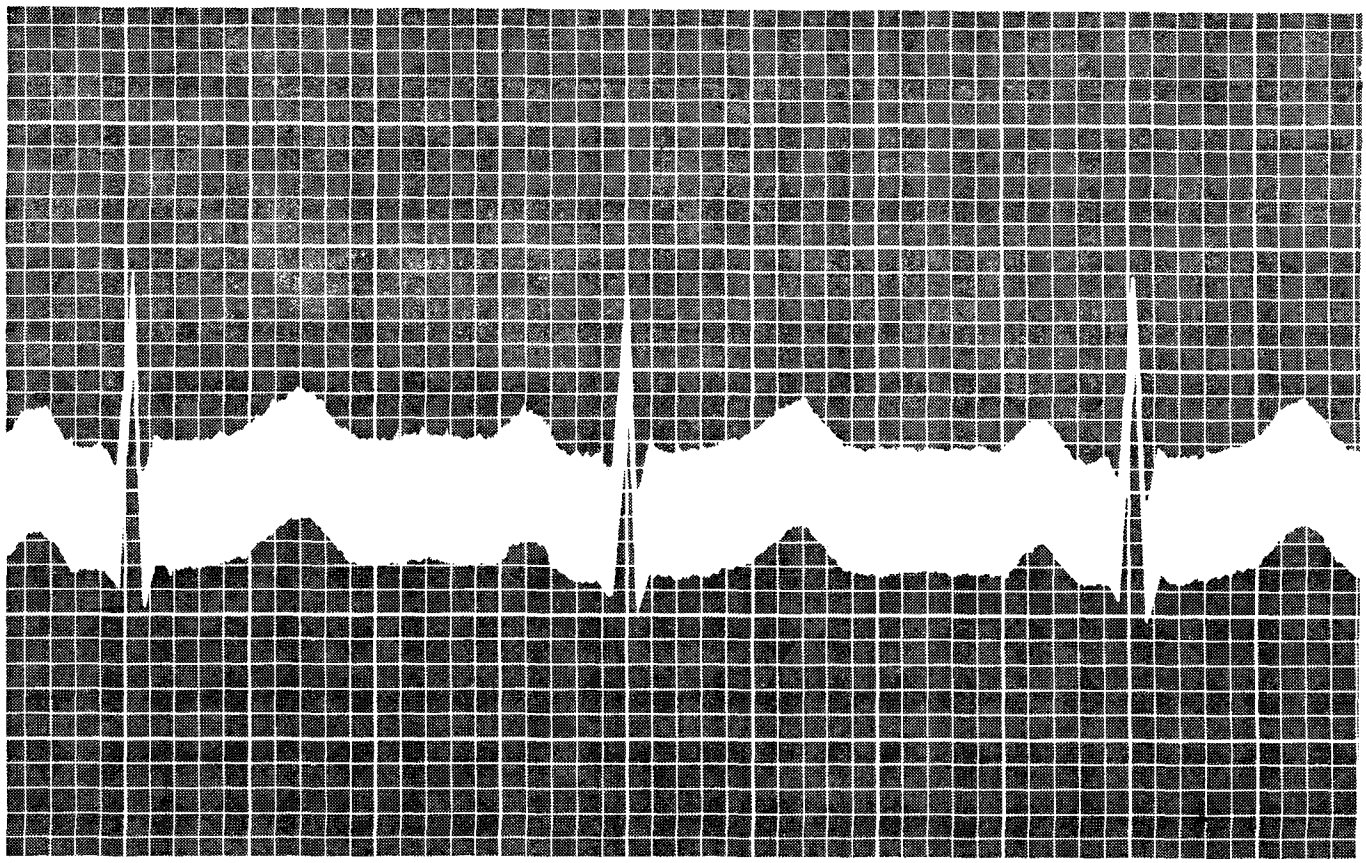
Books from the Russian Research Center, Harvard University

Many other aspects of Soviet affairs are fully treated in authoritative books from the Russian Research Center of Harvard University.

Write for a descriptive catalogue of the 19 Russian Research Center Studies now available. Dept. RRC-1.

HARVARD UNIVERSITY PRESS
44 Francis Ave., Cambridge 38, Mass.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



HEARTBEAT . . .

kept calm by **YALE**

lock and hardware division of

The Yale & Towne Manufacturing Company

Even and gentle beats the relaxed heart—its rhythm tuned to the calm sense of security that quiets everyday fears. In the home, this feeling is the awareness that entrance is barred to all but the welcome. The mute guard that protects against fear as well as loss is the Yale* lock—master crafted by the world's most renowned locksmiths. Stamped in its metal is their trade mark—the name **YALE**, recognized everywhere as a pledge of lasting security and a symbol of quality and goodwill.

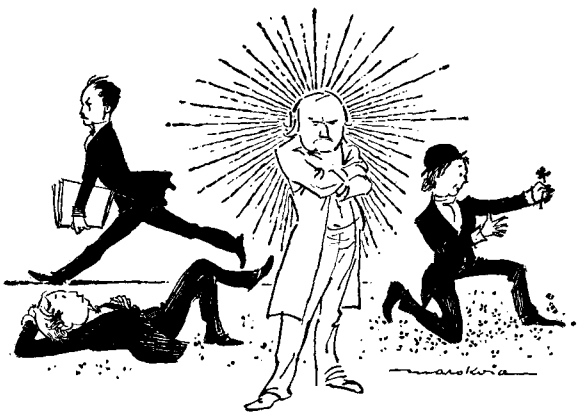
*Reg. U. S. Pat. Off. and 85 Foreign Countries

YALE & TOWNE The Yale & Towne Manufacturing Company, Executive Office Chrysler Building, New York 17, New York. PRODUCTS: YALE Industrial Lift Trucks and Hoists AUTOMATIC Electric Industrial Lift Trucks; YALE Locks and Hardware; TRI-ROTOR Pumps; NOTON Door Closers; YALE Powdered Metal Products. MANUFACTURING DIVISIONS in U. S. A. Canada, England, Germany. Licensed manufacturers in France, Italy, Spain, Australia, Japan Sales Representatives throughout the World.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review
NOVEMBER 12, 1955

WHAT MAKES A GENIUS?



For many years the name of Delbert Clark was familiar to readers of the Washington dispatches of The New York Times. *At the time of his death in 1953 Mr. Clark was affiliated with the Fund for Adult Education. In connection with his work in the general field he had completed a study of genius, which has recently been made available to* SR. *As is apparent in the article, Mr. Clark tried to be tactful, but it seems inevitable that the list of thirty-three examples will have some interesting omissions, of which Mozart may be the most conspicuous. In any event, there are few more fascinating and frustrating questions in the world—and perhaps more unanswerable—than the one which heads the article.*

DELBERT CLARK

JUST why," asked the law professor, with mock severity, "do you say that Rossini was a ius?"

That's easy," replied the general, composed a wide variety of great sic."

That doesn't make him a genius," orted the editor. "He has to have re than great talent and industry to alify."

'Well," protested the general, nomas Wolfe said genius was 90 cent energy and 10 per cent tal-."

'Whoops!" whooped the professor, hat lets in E. Phillips Oppenheim l John Philip Sousa, to say nothing of Thomas Wolfe. You'll have to do better than that!"

"Seems to me," remarked the host, "that genius, as George says, is more than what we call talent, however prodigious. Genius adds something that wasn't there before."

At this point the hostess had found the right page in the dictionary.

"It says here," she put in, "that genius is 'extraordinary power of invention or origination of any kind'."

"Freud had something to say on the subject, but I'm not sure I can quote him accurately," said the psychoanalyst, blushing a little. "As I recall it, he described a genius as something in the nature of one in an hypnotic state, who achieved great things without being really aware of it."

"Like Trilby?" inquired the professor. "I might go along with that in the arts, because I'm sure neither Beethoven nor Van Gogh nor Shakespeare, for example, ever said to himself: 'Now I'm going to create, now I'm going to perpetrate an act of genius.' But I'd want to qualify it a whole lot when you get into the laboratory sciences. It could be that some chemist has come up with a world-shaking discovery just by mixing stuff at random in a test tube, but I consider it more likely that he got only first-degree burns or a shockingly offensive odor. I'll bet Pasteur knew pretty well what he was doing and was quite aware of its importance."

The editor had been rummaging through his host's books.

"What about this?" he asked. "This man Amiel published a diary back in 1850, and he said: 'Doing easily what others find difficult is talent—doing what is impossible for talent is genius'."

"Just what I said," said the host.

"It's clear enough," said the professor, "that not one of us, when the argument started, had more than the foggiest idea of what he meant by the word 'genius'."

"Genius," continued the host, ig-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

noring the interruption, "is creative; it goes beyond the talent, as Amiel said, and adds to the body of permanent knowledge in any field something of value which wasn't there before. It cannot be wholly derivative or purely accidental. And I think it's fair to narrow it down still more, and presuppose, generally, a continuous flow of creative thought and activity, even though the tangible results which can truly be classed as products of genius may be very few."

"Well, how many individuals in history of the world can you name to fit that description?" asked the hostess.

That's how it all started, and here is the list of thirty-two men and one woman that resulted. It is highly selective and highly explosive, the perfect overture to an interminable argument. It is notable for its unexpected inclusions and for its shocking omissions of traditional heroes. It certainly is not and does not pretend to be all-inclusive.

There is one name which seems not to live up to one of the conditions, but the stupendous nature of the achievement in this case appeared to justify a slight exception. There are only two names included solely for literary achievement, and only one musician. And, finally, no one is included whose existence is even in part legendary, or who has been generally credited with supernatural powers.

Alexander the Great	Freud
Archimedes	Giotto
Aristotle	Goethe
Beethoven	Gutenberg
Brunelleschi	Hannibal
Buddha	Hertz
Caesar	Leonardo da Vinci
Cézanne	Machiavelli
Copernicus	Michelangelo
Curie (Marie)	Napoleon
Dante	Newton
Darwin	Pasteur
Einstein	Praxiteles
Erasmus	Saint Paul
Fleming	Shakespeare
Franklin	Socrates
	Van Gogh

If this were a whodunit or a quiz program the reader would be asked at this point to write down his own appraisal of these thirty-three alleged geniuses, eliminating any that profoundly offended him, adding any others he is sure to fit the definition, and giving his reasons. Well, here are the reasons, some of them possib surprising, why these particular i dividuals have been labeled *geni* Should any university consider givi posthumous honorary degrees on t basis of this appraisal it is free to u these capsule citations, with or wit out credit:

ALEXANDER THE GREAT (356-323 B.C. Outstanding military genius and poet who lived, not wrote, his epi To quote a felicitous summation the Encyclopaedia Brittanica, "he w singular among men of action for t imaginative splendors which guid him, and among romantic dreame for the things he achieved."

ARCHIMEDES (287-212 B.C.): Unsu passed in the field of applied math matics, he devised a method for mea uring the circle, wrote a notab treatise which forms the basis of the retical mechanics, and was responsib for many basic inventions.

ARISTOTLE (384-322 B.C.): Master pure logic, founder of literary cri cism, he exerted a deep influence Christian dialectic.

LUDWIG VAN BEETHOVEN (1770-1827 Greatest and most creative of musical composers, he brought pol phony to the highest stage of its d velopment and, more important, re onciled it with the classic form whi had dominated the art of his immed ate predecessors. There is no con poser in the Western world sin Beethoven whose work he has n profoundly influenced. He opened whole new vistas of composition, in measurably enriching the literature music.

FILIPPO BRUNELLESCHI (1377-1446): Mo imaginative of the Renaissance arch tects, he "revived architecture" as art. He was the first to apply t principles of perspective to buildi construction, and his great dome the Cathedral of Santa Maria d Fiore in Florence served as a mod for Michelangelo when the latter bu St. Peter's in Rome.

GAUTAMA BUDDHA (536-483): Found of an ethical system stressing no injury, forgiveness of enemies, a friendliness to all, he laid the ba of a moral philosophy (including t "Golden Rule"), remarkably simil to the Christian enunciated five ce turies later.

CAIUS JULIUS CAESAR (100-44 B.C. Master political strategist and tac cian, civil administrator, he combin with his political genius a milita

(*Continued on page* 49)

Some Omissions From the List

WOLFGANG MOZART (1756-1791.) For musicians, mankind has never produced a more glorious prodigy than the little Salzburger with the infallible ear.

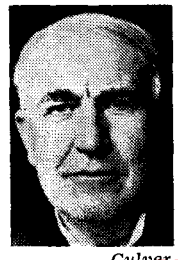
—*Culver.*

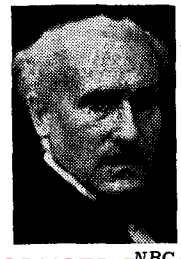
F. NIGHTINGALE (1820-1910). Reforming the British Army was only the hardest job undertaken by this wonderful Victorian lady in her long life.

ADOLF HITLER (1889-1945). Young Master Schicklgruber grew up to conquer more of Europe than any man had before, and to expire in his capital's flames.

GIACOMO CASANOVA (1725-1798). This Italian adventurer escaped from the Doge of Venice's prison into the arms of hundreds (thousands?) of pretty girls.

THOMAS EDISON (1847-1931). Edison had only to look at a piece of bent tin and a bottle to turn it into a gadget which talked, or lit up, or made life easier.





—*Culver* —*NBC.*

ARTURO TOSCANINI (1867-). Years have taken very little away from the indefatigable Napoleon of the podium, who can make 100 pieces sing like one man.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Definition of Dignity

"The Call to Honour," by General Charles de Gaulle *(translated by Jonathan Griffin. Viking. 319 pp. $5), is a first volume of memoirs in which the controversial figure who led the Free French during World War II contradicts some popular ideas about himself and throws fresh light on some important World War II history. Here it is reviewed by Brig. Gen. S. L. A. Marshall, military critic of the* Detroit News *and European theatre historian of the U. S. Army during the last war.*

By S. L. A. Marshall

FOR a good part of the past decade a man who was one of the most important men of wartime France has been sitting in a tower room of a house which overlooks an ancient Celtic forest some hundred miles east of Paris and, surrounded by mementoes of Free France, has been writing his memoirs. The man is General Charles de Gaulle, of whom much of today's world would say that he has been an arrogant, ambitious, and obstructive man. This autumn the first volume of these memoirs—a volume whose force and style heightened its writer's popularity considerably last year when it appeared in France—has been published in America.

That the book was so well received in France is understandable, for it is a majestic volume, radiating human affection and faith and courage and understanding. It is also a book which contradicts the popular conception of the general's character. As a soldier and statesman de Gaulle is said to be as cold as a cod. But as a writer he is a strongly compassionate man.

In this first volume General de Gaulle tells his story up to the time of the battle at Bir Hakeim in June 1942. He devotes four—and only four—pages to his childhood and his early life as a soldier, and by Page Nine he is already describing his controversy (involving mobile striking force versus fixed defenses) with the French General Staff. From the moment de Gaulle begins to talk about the controversy the pace of the book becomes breathtaking. He throws fresh light on some of history's confusions with an extraordinary economy of words and he always writes to the point. Here one finds his own story of the constant bitterness and friction with England, of the trumped-up charge of treachery against Admiral Muselier, and of the abortive attack on Dakar. One also finds the quality of the man de Gaulle, for within the book lies an explanation of the extreme hauteur of World War II days which won him the reputation of being disagreeable. Of the moment in which he realized that he must don an extra armor he wrote, "My mission seemed to me, all of a sudden, clear and terrifying. At this moment, the worst in her history, it was for me to assume the burden of France." Thereafter, as de Gaulle saw it, France's majesty, her sovereignty, and her hope reposed on one man's dignity.

Toward self he is objectively modest, frequently playing down his own role and ever ready to bare his mistakes or hours of weakness. Toward even his worst adversary he is full of grace.

Of his own feeling on leaving France in 1940 he says: "There was nothing romantic or difficult about the departure. . . . I seemed to myself, alone as I was and deprived of everything, like a man on the shore of an ocean, proposing to swim across."

Of his feeling toward Churchill he writes, "Winston Churchill appeared to me, from one end of the drama to the other, as the great champion of a great enterprise, and the great artist of a great history."

Of Weygand as he faced the German break-through he writes: "At one go there had fallen on his shoulders a crushing burden he was not built to bear. To face the disaster effectively he would have had to renew himself."

And of Petain he says, "Under the outer shell the years had gnawed his character. Age was delivering him over to the maneuvers of people who were clever at covering themselves with his majestic lassitude. Old age is a shipwreck."

The cadence in these passages exemplifies the extraordinary vigor of de Gaulle's writing style. There is hardly a page without at least one passage which one would like to remember. The book is a masterpiece of condensation combined with richness of expression. On the shelf of military memoirs of this century there is no more moving book than this, and there is no personal story by a great man of action which has more exquisite balance.

NO RECENT figure in history has been more controversial than General Charles de Gaulle, and now almost simultaneously with the appearance of General de Gaulle's own book has appeared a book entitled **"Liberated France,"** by Catherine Gavin (St. Martin's Press, $5). In contrast to the General's own volume, Miss Gavin's book is sharply critical of him, as is evident from these quotes:

- The cool negations of de Gaulle's private life were . . . constantly fed by his own belief that he did not only speak for France but *was* France, and therefore entitled to act like an autocrat in all his relations with the Allies.
- The United States presented a rich field for de Gaulle's publicists. . . . With newsprint unlimited, de Gaulle's saga could be told everywhere, from a cover story in *Time* magazine to a children's version in *True Comics,* where the protean general was shown winning the battle of Abbeville ("almost the only French success of this war"), sailing a motor launch under the guns of Dakar, and flying through a tornado above Uganda with the unlikely cry of "This American-made plane is marvelous!"
- It was not difficult for the British Broadcasting Corporation, a noncommercial network, to "sell" him to the French in the biggest package deal in the history of European radio.
- As the dewlap grew heavier and the arrogant nose grew more pronounced it became apparent that de Gaulle was . . . a Bourbon of the Bourbons, having learned nothing and forgotten nothing. The long rancor he had nursed against Britain and America was expressed again and again. . . .

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Fate of USE

"Integrated Europe?" by Michael Florinsky *(Macmillan. 182 pp. $3.50) and* ***"Portrait of Europe," by Salvador de Madariaga*** *(Roy Publishers. 202 pp. $3.50), are two recently published books which deal, each in its own way, with the important question of international unity movements in Europe. Here the two are reviewed by Dorothy Fosdick, former member of the policy planning staff of the U. S. State Department and author of "Common Sense and World Affairs."*

By Dorothy Fosdick

THE idea of European union has a special attraction for Americans. Having had such success with our own Union, many of us have concluded that a "United States of Europe" is what a disunited Europe requires. Our officials have for years spoken in favor of integration, and successively stronger appeals for a European union have been written into our economic assistance acts. Yet now we face the fact that the movement for this union has lost its headway. European governments are searching not so much for union or federation as for better forms of cooperation, and now, each in its own way, two little books—"Integrated Europe?" by Michael T. Florinsky, and "Portrait of Europe," by Salvador de Madariaga—help us see why the European union movement is losing ground.

Professor Florinsky of Columbia University provides a straightforward account of postwar European institutions, concluding that, among all those created or attempted, only those which have no supranational features—*i.e.*, the Organization for European Economic Cooperation, the European Payments Union, the North Atlantic Treaty Organization, and the Western European Union—have proved workable. While the author may underestimate the possibilities of the European Coal and Steel Community, under which its six members have apparently given up their sovereign power of decision over tariffs and subsidies to a common authority, nevertheless the main thesis is convincing. European nations are not now prepared to do what is necessary to make federal institutions work in either the economic, political, or military fields. Indeed, as Mr. Florinsky points out, a supranational European government never had a chance of success (except perhaps in the minds of ardent enthusiasts) because Europeans are not ready for it.

Spain's well-known writer Salvador de Madariaga tells us in his witty and charming way just how far away Europeans really are from any real union. He does not intend this to be the burden of his message. A longtime supporter of the European movement, he undertook to describe the tensions among the several European nations hoping, as he says, to purify and air these tensions and to reduce them to their true proportions, thus serving the cause of the unity of Europe. He writes: "We all want Europe to cease being a lunatic asylum of warlike fanatics; but no one wants her to become a Trappist monastery. Life and strife there must remain, if within the bounds of reason; and these tensions, once the cause of war, should be integrated into the common life of Europe which they ought to quicken and stimulate."

While the result is a delightful book, which is full of insights into national gifts, peculiarities, prejudices, and jealousies, the effect is to emphasize how far Europeans actually are from any moral solidarity, and from thinking and feeling about their history as European history, and from being "one consciousness, such as Britain or Italy."

Possibly so readable and gay an appeal to the European spirit, which has been written by so notable a European, will actually convert some persons to the European movement. Yet the forces of national interest, tradition, custom, and language are very tough, persistent, and pervasive. Even when the Soviet Union was breathing more hotly down every European neck profound differences of view prevailed among European nations, especially between France and Germany, as to what institutions would best fortify Europe and would best restrain Russia. Now that European nations are less fearful of overt Russian attack such differences are likely to wax rather than to wane.

AS THE first of these writers, Mr. Florinsky, notes, France's deep-rooted fear of a revived and rearmed Germany that might come to dominate any federal European institution has caused France to be reluctant about all but "cooperative arrangements." Also, West Germany's past interest in European integration may well diminish as she now finds it in conflict with her desire for national unification.

Mr. Florinsky's study brings out the conception that American actions with respect to Europe have been better than our talk. Perhaps, as he says, our dogmatic and stiff pronouncements about European integration did overcome some resistance to constructive policies, such as German rearmament. Yet they also provoked much ill-will. On the other hand, our actual policies have been flexible and adjustable—so that American postwar policy during the last ten years did in fact achieve its two main objectives in Europe:

(*Continued on page* 52)

November Anniversary

By Morgan Bulkeley

WHERE cold infiltrates and the partridge whirs,
Through somber woods and fields, we take
our walk,
Two gatherers of beggar's ticks and burrs
Disseminating seed and rattling stalk,
Adventurers in summer's remanence
So like that patient pair of straggler crows
That perch upon the weather-beaten fence
By russett woods awaiting warmth of snows.

From spare and sparrow-brown November
And from another year in full retreat,
We salvage something to remember:
Pearly everlasting and bittersweet,
Mantel mementos from the month that wept,
But bright for a betrothal pledged and kept.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

As We Were Saying

Clifton Fadiman—no "ancestor worship."

"The American Treasury," edited by Clifton Fadiman; assisted by Charles Van Doren *(Harper. 1,108 pp. $7.50), is a fat new collection of American writings and sayings boasting some highly unorthodox contributors among its more traditional ones. Our reviewer, Charles Lee, has long followed the course of American letters.*

By Charles Lee

AS BOOKS of American quotations go, there is none in print which is more readable than "The American Treasury," a fat, newly published volume which boasts some 1,300 contributors and some 6,000 selections, almost all of them of a sentence or two in length though there are also those which run to several pages.

The collection extends in time from Leif Ericson to Fred Allen. Its tone is the tone of Madison Avenue as well as of Independence Hall, of cracker-barrel and kilocycle, of circus tent and Walden. It speaks from the bleachers, from the press room, from the stage and from the stump, from the battlefield, from the laboratory, from the pulpit, and from the study. It is backhills and New Yorker. It is Jonathan Edwards and The Man in the Gray Flannel Suit.

Fadiman's "Quotations," as the book may some day be called, substitutes verbal staying power for mere ancestor worship, and one finds that there has been an energetic housecleaning of tired tradition, a dusting-off of neglected treasures, and some vigorous nominating for tomorrow's tradition. It is good to have the founding fathers represented in Emerson, Thoreau, Whitman, Melville, Henry James, and Santayana; it is good, too, to see such names as Oscar Levant, Sam Snead, Curtis Bok, Abe Burrows, James Bryant Conant, Leo Durocher, Ava Gardner (who says "Men are necessary, definitely not evil"), Bergen Evans, "Dizzy" Dean, and Wolcott Gibbs.

Of the total contents of the book by far the most space is devoted to what Americans have said and thought about themselves. There are subsections dealing with the nature and variety of Americans, the look of the country, the way we feel about religion and democracy, the way we work and the way we play, our government and politics, our wars, our heroes and our rogues, and our proverbs. There is also a short supplement entitled "As Others See Us," which adds its own special balance of compliment and cudgel. ("When you become used to never being alone," says André Maurois in this section, "you may consider yourself Americanized.")

THE second section of "The American Treasury" is an anthology of poetry, song, and doggerel, from Anne Bradstreet to Oscar Hammerstein, and, though "Sweet Adeline" makes the grade along with snatches of Longfellow (as does Wallace Stevens along with William Cullen Bryant), the general impression the reader will

---

THE EDITOR: Early in life Clifton Fadiman vowed that he would never spend more than ten years at any job, but the fact that his subsequent literary employments have been plural has led to a reputation that is strictly singular. For the better part of thirty years Mr. Fadiman has been known as this country's leading man-about-culture, and, like less literary gadabouts, he has sometimes been called down for pursuing side streets and back alleys deemed unworthy of his attention. "Almost any train of thought can be good," he once said, and his refusal to be in attendance at some of the more accepted shrines—such as Faulkner, Stein, and Tennessee Williams—has caused an occasional raising of eyebrows.

Yet, the famous Fadimannerisms, his tart gibe, his chilly pun, his penetration, and, to quote Orville Prescott, his "almost belligerent common sense," are nearly universally admired, and instead of paying for his pleasures Mr. Fadiman usually gets paid, and handsomely. While making Phi Beta Kappa at Columbia he held over forty jobs and never received less than $1,000 per year, and since then he has worked as a teacher, as a lecturer, as an editor for the publishing firm of Simon and Schuster, as a book reviewer for the *Nation*, as book-review editor for *The New Yorker*, as adviser to Samuel Goldwyn, and, of course, as moderator for radio's "Information Please." At present *Holiday*, the Book-of-the-Month Club, and the radio programs "Monitor" and "Conversation" are feeding the hand that bites, while his future holds in store a second version of his book "Party of One," a return to the Metropolitan Opera's intermission roundtable, a possible anthology of puns, an anthology of "read-aloud-ables" culled from his current platform readings, a series of "very long essays about writers who apparently make no appeal to our time," and an introduction to a book on cheeses. "I am an expert on only one thing, and that is cheese," he says. "And possibly wine."

Like wine, Mr. Fadiman has been accused of mellowing lately, but he is not sure. "You can say a person has mellowed between two and seven," he said. "I just hope I have grown wiser." Now, mellower or wiser, Mr. Fadiman's main interest lies in his hope of plugging up the gaps in modern taste, and "The American Treasury," which was made up from three years of reading six or seven hours per day (all guided largely by his own memory), is his most ambitious gap-filler to date. —RICHARD LEMON.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

take away with him is that this section is the least experimental in the book. But the third section of the volume is a grab-bag of the glittering, the weighty, and the bubbly. This section is entitled "Various Americans on Things in General," and here, writing on an endless number of subjects, are educators, lawyers, poets, critics, wits and actors, philosophers, public figures, novelists, clergymen, gag-men, tycoons, and, of course, others. Sam Levenson says, "When I was a boy I used to do what my father wanted. Now I have to do what my boy wants. My problem is: When am I going to do what I want?" Hemingway writes, "It is awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing."

As a book "The American Treasury" is both referential and entertaining. Its indexes are efficient. Those allergic to indexes can pass these by in order to tune in on the national idiom.

A Quiver of Quotes

EDITOR'S NOTE: *As Mr. Lee has written in his review (above), "The American Treasury" is a collection not only of traditional American quotations but also of some highly untraditional ones. Here, taken from the book, are a few of the more interesting examples of each of these categories:*

THANK God I never was cheerful. I come from the happy stock of the Mathers, who, as you remember, passed sweet mornings reflecting on the goodness of God and the damnation of infants. —*Henry Adams.*

THE AXIS of the earth sticks out visibly through the center of each and every town or city."

—*Oliver Wendell Holmes, "The Autocrat of the Breakfast Table,"* 1858.

THEY spell it Vinci and pronounce it Vinchy; foreigners always spell better than they pronounce.

—*Samuel L. Clemens ("Mark Twain"), "The Innocents Abroad,"* 1869.

LAWSUIT, *n.* A machine which you go into as a pig and come out as a sausage. —*Ambrose Bierce.*

DON'T spit; remember the Johnstown flood. —*American Proverb.*

MR. HOWELLS, I feel sure, will forgive me if I quote here a comment I once heard him make on theatrical taste in America. We had been talking of that strange exigency of the American public which compels the dramatist (if he wishes to be played) to wind up his play, whatever its point of departure, with the "happy-ever-after" of the fairy tales; and I had remarked that this did not imply a preference for comedy, but that, on the contrary, our audiences want to be harrowed (and even slightly shocked) from eight till ten-thirty, and then reassured before eleven.

"Yes," said Mr. Howells, "what the American public wants is a *tragedy with a happy ending.*"

What Mr. Howells said of the American theatre is true of the whole American attitude toward life.

—*Edith Wharton, "French Ways and Their Meaning,"* 1919.

CHARLEY: Nobody don't blame this man. You don't understand: Willy was a salesman. And for a salesman there is no rock bottom to the life. He don't put a bolt to the nut, he don't tell you the law or give you medicine. He's a man way out there in the blue, riding on a smile and a shoestring. And when they start not smiling back—that's an earthquake. And then you get yourself a couple of spots on your hat, and you're finished. Nobody dast blame this man. A salesman is got to dream, boy.

—*Arthur Miller, "The Death of a Salesman," 1949.*

IT IS awfully easy to be hard-boiled about everything in the daytime, but at night it is another thing.

—*Ernest Hemingway, "The Sun Also Rises,"* 1926.

WOMEN like to sit down with trouble as if it were knitting.

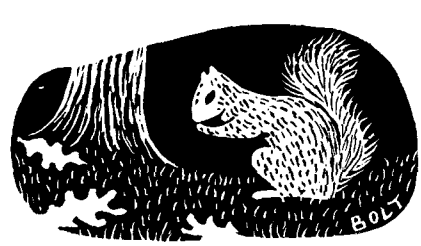
—*Ellen Glasgow, "The Sheltered Life,"* 1932.

HIS VOICE was as intimate as the rustle of sheets.

—*Dorothy Parker, "Autobiography."*

VILLAGE contentment is the contentment of the quiet dead, who are scornful of the living for their restless walking. It is negation canonized as the one positive virtue. It is the prohibition of happiness. It is slavery self-sought and self-defended. It is dulness made God.

—*Sinclair Lewis, "Main Street,"* 1920.



WHERE can you match the mighty music of their names?—The Monongahela, the Colorado, the Rio Grande, the Columbia, the Tennessee, the Hudson (Sweet Thames!), the Kennebec, the Rappahannock, the Delaware, the Penobscot, the Wabash, the Chesapeake, the Swannanoa, the Indian River, the Niagara (Sweet Afton!); the Saint Lawrence, the Susquehanna, the Tombigbee, the Nantahala, the French Broad, the Chattahoochee, the Arizona, and the Potomac (Father Tiber!)—these are a few of their princely names, these are a few of their great, proud, glittering names, fit for the immense and lonely land that they inhabit.

Oh, Tiber! Father Tiber! You'd only be a suckling in that mighty land! And as for you, sweet Thames, flow gently till I end my song.

—*Thomas Wolfe, "Of Time and the River,"* 1935.

THE CANDY Mint with a Hole.

—*Anon., Life Savers.*

A CLEAN Tooth Never Decays.

—*Anon., Pro-Phy-Lac-Tic toothbrushes.*

EVENTUALLY—Why Not Now?

—*Anon., Gold Medal flour.*

THE SKIN You Love to Touch.

—*Anon., Woodbury's facial soap.*

EVEN YOUR Best Friends Won't Tell You. —*Anon., Listerine.*

THE SUN don't always shine on the same little dog's tail.

—*Sam Snead, after winning Master's Tournament, referring to Ben Hogan (whom Snead beat in a playoff in this tournament),* 1954.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Essay, Hot and Cool

In ***"The Easy Chair," by Bernard DeVoto*** *(Houghton Mifflin. 356 pp. $4), and* ***"The Open Heart," by Edward Weeks*** *(Little-Brown. 236 pp. $3.50), two editors of two highly respected literary magazines, each in his own separate way, continue a pleasant and familiar style of essay-writing whose origins go back to the days of Sir Richard Steele. Here the essays are reviewed by Joseph Wood Krutch, a notable essayist in his own right.*

By Joseph Wood Krutch

EVERY schoolboy knows—or at least he has been told, which isn't the same thing—that Sir Richard Steele invented the periodical essay. That was two and a half centuries ago, but the device was so obviously useful that it has survived continuously even down to our time. The "regular departments" which we take for granted in so many magazines and the "columns" which are even more definitely obligatory in the daily newspaper are all descendants (though the legitimacy of some is dubious) of Sir Richard and as such they have become very nearly the last refuge of the essay as opposed to the article.

An editorial is the authoritative voice of an organization and the article has tended more and more to suggest not so much an individual writer as a typical *Life* (or *New Yorker* or *Reader's Digest* or even *Harper's* or *Atlantic Monthly*) piece. By contrast the department or the column is usually headed with something like "It Seemed to Me" or "The Easy Chair"—the latter of which really belongs, of course, to *Harper's* though it has become almost a generic term. Everything else in the magazine or newspaper may present itself as authoritative, factual, objective, or as impartially "based on extensive research." But the column and the department tolerate a certain amount of personal opinion as well as individual flavor and sometimes even flaunt their eccentricity.

When you consider how the temper of the times has changed it is remarkable how many of the characteristics of Steele's original formula are still recognizable. His determination to banish all partisan politics, never to raise his voice above a decent drawing-room level, and to confine criticism to the follies rather than the crimes and sins of society was based upon a greater faith than we have in the ultimate importance of what seem like minor issues. But if many of his present-day successors do not always keep to these rules, at least most of them still permit on occasion a tone and a subject matter seldom found outside their departments.

Now as the result of a pleasant coincidence two of the best-known present-day followers of *The Spectator* school of writing have published volumes of collected papers, both of which make good reading and suggest very clearly how widely two departments may differ while both remain unmistakably in a tradition. The two volumes are: "The Open Heart," by Edward Weeks, who is editor of *The Atlantic Monthly*, and "The Easy Chair," by Bernard DeVoto, who occupies that seat at *Harper's*

Of these two writers Mr. Weeks sticks much closer to what is still called "the familiar essay." As subject matter he usually prefers the reminiscence or the chat about books and travel, and he quotes with approval Dr. Johnson's definition of the essay as "a loose sally of the mind." Probably the best pages of his book are those which are devoted either to his nostalgic memories of a decorous childhood (after all his grandfather must have been one of the last Americans who regularly took walnuts and port after his dessert) or to his somewhat rueful memories of his attempt to sell books for Horace Liveright before the opportunity to become a sub-sub-editor at the *Atlantic* opened before him. In recalling these for his readers he seldom, if ever, lets even mild irritation express itself and he eschews almost completely both politics and problems.

MR. DeVOTO, on the other hand, is well known to be a man with strong convictions to which he likes to give strong expression and it might be anticipated that he would completely disintegrate a form which has a certain mildness as one of its distinguishing characteristics. More often than not his subjects are what are called major rather than minor (such as, for example, the methods used by the FBI when it sets out to query a man's friends about his habits, opinions, and associates). These methods illustrate what Mr. DeVoto calls his "commonest political theme," namely "the erosion of the Bill of Rights." Similarly the longest series of related discussions is devoted to various

". . . Be *or* not . . . *To* be or to . . . To *be* too . . . Be to *or* . . ."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

phases of the plundering of the publicly owned natural resources and to decrying the multiplying attacks upon the system of National Parks, National Forests, and National Monuments—outrages against which Mr. DeVoto has waged what is probably the most effective campaign undertaken by any magazine of general circulation.

Yet, for all this, a considerable number of Mr. DeVoto's pieces are still recognizably periodical essays within any reasonable meaning of the term. Mr. DeVoto can, for instance, begin one with the sentence "The idea was to see how a prolonged exposure to television would affect my impression of the medium," whereas an article on the same subject, even in *Harper's*, would probably have begun more like this: "According to a report just released by the Communications Commission the average American over twenty-one spends twenty-four hours and thirteen minutes per week in front of a TV set." And though he has said, "Visibly I distrust the literary approach to experience," he can nevertheless draw an hilarious picture of *Vogue*'s conception of what the thoughts, tastes, activities, and preferences of the chic young woman should be, and the result is startlingly similar to one of Steele's or Addison's portraits of the fashionable lady of their day. One of Mr. DeVoto's happiest inventions, in addition, is a certain successful novelist named Sam who turns up several times as an amiable illustration of the depths to which mere literature can lead a man.

Mr. DeVoto will occasionally raise a reader's blood pressure. This is usually because of what has raised Mr. DeVoto's own blood pressure—though the reader's may be raised by disagreement rather than by agreement—while Mr. Weeks is always amiable and seldom bothers to talk about anything which he does not contemplate with pleasure. However, I should perhaps add that both Mr. DeVoto and Mr. Weeks make rewarding reading even for those who don't give a hang whether they do or do not belong in the tradition of Richard Steele.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1128)

RUSSELL LYNES:

THE TASTEMAKERS

(Suggested by Edith N. Snow)

The ways in which our larger museums today attempt to spread their influence beyond their walls into the community . . . owe a great deal to . . . the effluvium of enthusiasm that came in the wake of the Columbian Exposition.

T. E. Lawrence—"not all hero."

Behind the Hero

"Lawrence of Arabia: A Biographical Enquiry," by Richard Aldington *(Henry Regnery. 448 pp. $5), sets out to debunk the famous leader of the Arab revolt during World War I and to prove that in reality he was little more than a master of self-glorification. It is reviewed here by Professor Emil Lengyel of New York University, author of "World Without End: The Middle East" and other books.*

By Emil Lengyel

THE BRITISH poet and novelist Richard Aldington sets out to prove in this book that T. E. Lawrence, British leader of the Arab revolt in the desert against Ottoman rule during World War I, was a shameless poseur, a fake, and a phony. This book, the author says, is less a conventional biography than a criticism of the writings that have fostered what he calls the Lawrence Legend.

It is Lowell Thomas, the news commentator, who is charged with having been the powerhouse of the "Lawrence Bureau." He it was, says Mr. Aldington, who first launched the legend in a notable lecture which he gave early in 1919 and which he repeated thousands of times on a world-wide tour. Then he followed up the lecture with a best-selling book, "With Lawrence in Arabia," in which the little Englishman was represented as a latter-day super-Napoleon.

Behind this and similar "irresponsible panegyrics" the author also describes the work of the British Government in building up the Lawrence legend. At that time the British Government needed a great success story and, asks Mr. Aldington, "Who could give it better than an American, for whom success is a national duty?" Why was the story needed? In order to document the British Government's enormous expenditures and casualties in the Middle East, to gain mass support for its policy of "Brown Dominions" in the Arab world, and to bounce the French out of Syria.

This debunking is the heart of Mr. Aldington's book. However, the author gives no figures to show that those expenditures of blood and money were really enormous. Why should Britain want to justify its cravings for the "Brown Dominions"? In the first place the policy of "Brown Dominions" was an afterthought in the absence of the Arabs' ability to fill out the power vacuum created by the disintegration of the Ottoman Empire. Secondly, all of this was ancient history by the time the Thomas book was published in 1924. And how could this book or any number of lectures get the French out of the Levant?

Mr. Aldington exhibits Lawrence as a frenzied publicity-seeker, pulling countless wires in the dark in order to satiate his perverse craving while appearing to have an almost pathological distaste for publicity. The author describes him as hollow, full of all kinds of abnormalities, completely self-centered, and, above all, a consummate spinner of the tallest tales. Mr. Aldington screens out everything except the deepest dark in this most villainous of all men. He pays him only one compliment, and that a left-handed one. Lawrence's "Seven Pillars of Wisdom," which contains the account of the desert revolt and which is a classic of the English language, is not history, but a work of fancy, says Aldington, and "it may well be considered by its admirers all the more remarkable for the fact."

When the Aldington book was published in England earlier this year he was taken to task for a one-sided and highly prejudiced "enquiry." These strictures of the British critics are fully justified. Lawrence was not, of course, all hero. But, needless to say, Mr. Aldington's quotations are heavily weighted against his villain. He leans heavily on "Le Hedjaz dans la Guerre Mondiale," by General Edouard Brémond, a one-sided and prejudiced book which was in French a quarter of a century ago what the Aldington book is in English today. He fails to quote many favorable testi-

(*Continued on page* 44)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FICTION

Inconclusive Fate

***"Fiesta," by Robert Ramsey** (John Day. 251 pp. $3.50), is a new novel whose story delves into the qualities of patient resignation and fatalism which are to be found among the natives of our neighboring country Mexico.*

By Lon Tinkle

WHEN an American writer attempts to enter the mind of an alien culture it is important for his reader to know whether or not the writer is scrupulous. Is the novelist truly writing, as Hemingway might say, or is he merely seeking picturesque (and irrelevant) symbols for his own private fantasies?

Now, in reading Robert Ramsey's admirable novel about contemporary Mexico the reader need have no fears. Mr. Ramsey's novel is authentic. It is not about the author's own experience. It hews to Mexican experience, and the author's presence is sensed only as a conscience at work. This is a reassuring sort of presence.

As a result of this novelistic integrity Mr. Ramsey's deceptively simple novel may seem to some readers to be too inconclusive, especially in the final chapter of an immensely symbolic bull fight. But that very inconclusiveness, it seems to me, is what Mr. Ramsey is dramatizing. He is suggesting subtly that the truth about Mexico cannot be symbolized by the violence and bravery of the bull ring, or by the intimidating and hypnotic beauty of the landscape, or by the energy of the revolution. It is to be found, he seems to say, in the infinitely patient resignation and Oriental fatalism of the Indian.

To speak of this novel in this way is to suggest that Mr. Ramsey is a thesis novelist, and that here is another attempt to offer propaganda in the guise of fiction. But this is not the case. Mr. Ramsey has insight, but he has no thesis. His insight, moreover, interests him only as it determines human conduct.

To put it briefly, he believes (or at least his chief characters do) that the Mexican revolution of the first part of this century did not so much liberate the peon. It merely changed the quality of his masters. It is the Indian part of Mexico, as a transplanted German doctor explains to a heedless and Europeanized Mexican movie magnate in the novel, that explains the country. The man of rural life or the man of the pueblos or the servant at the haciendas has required one-man leadership and a "father image" from the days of Cortez on down to Porfirio Diaz and even Pancho Villa. Rejected and having lost his identity, the Indian craves an image of authority. To this he can be fatalistically resigned—or at least he can unless he understands this phenomenon with his mind and consciously rebels against it, as does the young hero of Mr. Ramsey's novel "Fiesta."

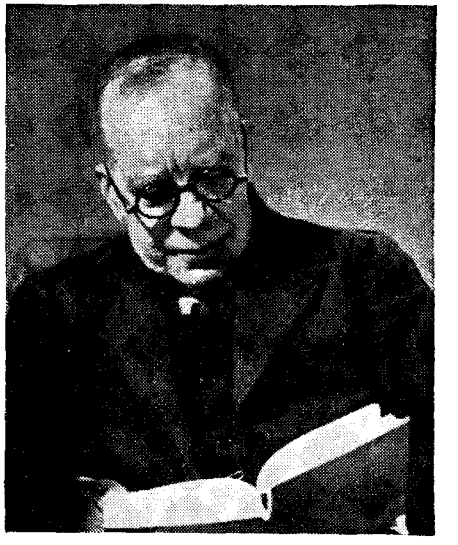
Antonio is "assistant" to the community's strong man, Don Hipolito of the hacienda, serving him as chauffeur, companion, and errand boy. The trouble is that Antonio is the victim of his own temperament and of love. Centuries of inbred respect make him too courteous ever to challenge the fatalism of the remarkable girl, Lupita, whom he loves, and who has the unshakable conformity and conservatism—as well as the charm—of Mexican women.

When Mexico's movie colony moves in to make a fake mythic picture about a humdrum and futile "General" Antonio exists only for a while in what turns out to be for him the rootless sterility of metropolitan Mexico.

With quiet authority, Ramsey weaves into this pathetic destiny of inconclusiveness a story which possesses the inevitability of Greek tragedy. He excels at scene-making, so that here are several of the best descriptions of bullfighting imaginable, and these are never vulgarized. As a result the story has that dry electric quality of the very air in the country of Mexico, and makes a first-class novel.

—Jacket design for "Fiesta."

". . . the inevitability of Greek tragedy."



Forrest Reid—"penetrating quality."

Ear to the Unseen

***"Tom Barber," by Forrest Reid** (Pantheon Books. 572 pp. $5), is a new one-volume edition of a trilogy of stories by a late Northern Irish writer who managed a unique blending of reality and fantasy in his works.*

By Laura Benét

THE ART of writing a simple account of the life of an everyday boy who does not pretend to be a hero is a very special one. Mark Twain had it when he created the immortal figures of Tom Sawyer and Huckleberry Finn, and Thomas Bailey Aldrich had it in his "The Story of a Bad Boy."

But neither of these two writers blended reality with fantasy in the way that it now becomes clear that Forrest Reid was able to do in his "Tom Barber" stories. Now, in a newly published trilogy of these stories, this comparison becomes clear, for the penetrating quality of Forrest Reid's genius is best revealed by the way in which daily events glide into the realm of the supernatural.

As a volume this trilogy is a choice one, never to be classed with the popular run-of-the-mill books but to be sought after eagerly by those who long to escape from today's iron realism. Forrest Reid's descriptions of meadows, of glens and woodlands, of the seacoast and the sky are exquisite, showing an intimate acquaintance with his native countryside. It almost seems as if Tom might have mixed two heavens—Northern Ireland and an unseen world in which he becomes happily both spectator and auditor.

"Young Tom," the first book of the

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

series, is perhaps the closest to the daily occupations of an eleven-year-old schoolboy whose truest loves are animals. Chief among these are the beloved dogs, Barker, Roger, and Pincher, whose personalities are as strong as that of their two-legged friend. In Tom's world the adults measure up well, and even these are all definite individuals, from Mother and Daddy and liberal-minded Granny to Miss Sabine, Miss Jimpson, and Mr. Holbrook. The vision of the boy, Ralph Seaford, who appears in Granny's old house at Tramore, where he had once lived, might be a conception of Walter De La Mere's.

The opening sentences of "The Retreat" do mark a sharp division between Tom's two realms—the actual one and the unseen one—for they describe a magician who might be a forerunner of Uncle Stephen: "An old man clad from throat to silver-buckled shoes in a wide loose-sleeved black robe, stood at a window peering out into the darkness. His silken silver hair fell in one long smooth lock over a high narrow forehead; his face, minutely lined, was fine as a cameo and his skin the color of an ancient parchment. The ears were very slightly pointed . . ." And the angel Gamelyn, who acts as Tom's guide on a moonlight adventure, is not entirely convincing. Yet the arrival at the Garden of Eden is quite delightful (though some of the albatross's remarks smack too much of "Alice-in-Wonderland"—remarks for which the old serpent in his lively and amusing monologue on "Eva" atones).

But it is the last of the three stories which is really the most succinct and the most ambitious. It is the one called "Uncle Stephen," and that Bible character's magic power is benign and balanced by highly human qualities, the foremost of which are his deep love and his understanding of his nephew, Tom. This fantasy has a tighter weave than the others and is an adventure in time which is carried triumphantly to its climax.

Storm at Dingle

By A. M. Sullivan

THE witch of the Gulf Stream shapes fat kine
From her steaming vat till the sky is full
Of beasts that wallow from troughs of brine
Nudged by a fire-rampant bull.

The great udders bulge against sharp crags
Till the whitened waters spill in the glen.
The cows lope off with their empty bags
And the wet winds fill them up again.

Over Slieve Mish the dark herds bellow
And rumble north where the curraghs grope
Towards the Shannon's mouth till a shaft of yellow
Fashions swift pearls on a donkey's rope.

The leash hangs slack on a woman's wrist
As she gathers kelp from the broken teeth
Of stones that rise in the rainbow mist
As the blade of the sun comes out of its sheath.

Her face turns up as the light pours down
On hair as dark as a midnight moat,
Her eyes blue—vast as Mary's gown,
Her cheeks more red than her petticoat.

The woman speaks and the donkey walks
With the dripping creels toward the silver bog.
She sings a song as the thunder talks
With the voice of a feel in a hollow log,

She weaves her music with a golden thread
And braids the ends with the color of grief,
Staring in anguish toward Brandon Head
At the hooker fishing at the hungry reef.

The song and the sunlight fade with the rain
As the sky shuts down like the hooker's hatch,
The donkey brays at the end of the lane
And a fisherman's widow lifts the latch.

Notes

THE SEA AND "OLD FOULGOODS": Contemporary writers are not much interested in the symbolic possibilities of a voyage by sea. The danger, isolation, and mystic communion of seafaring are today seldom used as Coleridge, Melville, and Conrad used them, but Calvin Kentfield has tried in a weird and eloquent new novel called **"The Alchemist's Voyage"** (Harcourt, Brace, $3.95). And if you grant him the right to imitate those masters in theme as well as in technique you must admit that he succeeds.

Like most ships worth writing about, the *Alchemist* is strange. She is old and decrepit, with a master who deserves to command nothing better. Captain Faircloth ("Old Foulgoods") is a sly old bundle of excuses and plots, who is trying to frame his drunken purser—and anybody else he can catch—in a theft of ship's stores. Like a petulant Ahab, he pursues his obsession through the lives of his crew, hoping thereby to mask his own incompetence. He involves two young seamen: Blacky, who talks back to the officers and quotes the metaphysical poets, and Ira Garret, an ignorant young monolith of masculinity. Blacky and Ira become friends, admiring each other and learning from each other, and soon they begin to merge personalities in a way that is inescapably reminiscent of Conrad's "The Secret Sharer." Then, as Blacky jumps ship and the Captain sends Ira to pursue him through a tropical port and the nearby jungle, the novel flares up and burns out in a burst of what can only be called surrealism.

In spite of the fact that the reader is not wholly prepared by the earlier parts of the book to accept this climax "The Alchemist's Voyage" is a stimulating and satisfying novel. Mr. Kentfield's style, while occasionally pretentious, is richly metaphorical and coolly literal by turns, and it is therefore an appropriate vehicle for a narrative that is successful on both realistic and symbolic levels.

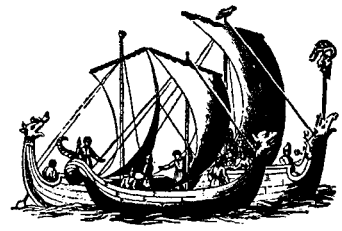
—THOMAS E. COONEY.

PACIFIST'S BATTLES: A very British affair in a Mr. Chips-Mrs. Miniver fashion, is James Lansdale Hodson's **"Return to the Woods"** (Morrow, $3.50). It is about war, or thoughts of war, and the painful uncertainties of a man of good will who knows its absolute evil, yet who, being a man like others, knows he might go through it again if the need arose. His name is Hargreaves, veteran of that

(*Continued on page 44*)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Will to Explore



***New Found World: How North America Was Discovered and Explored,*" by Harold Lamb** *(Doubleday. 326 pp. $5.75), and* **"Worlds Beyond the Horizon," by Joachim G. Leithäuser** *(translated by Hugh Merrick. Alfred A. Knopf. 412 pp. $6.75), are two books which, in retelling the stories of early explorers, attempt to chronicle the adventures of those who failed as well as of those who succeeded and made history. Here the two books are reviewed by Geoffrey Bruun, author of "The Survey of European Civilization" and other books.*

By Geoffrey Bruun

THE RECORD of history preserves for us little more than the accounts of successful discovery. The failures are not written down." This philosophic observation, which Harold Lamb throws out in the midst of his colorful narrative on the opening up of the Americas, is rather wide of the mark, and fortunately for the reader neither Mr. Lamb nor Mr. Leithäuser limit themselves in their two books on the history of world discoveries to the expeditions that paid off. They are fascinated by the will to discover as well as by its results, and they devote as much attention to the hypotheses, the motives, the exertions, and the disasters of their heroes as they spare for the rare occasional triumphs that transcended all expectation.

The lusts and labors of the conquistadors who followed in the wake of Columbus were certain to claim Harold Lamb's attention sooner or later, and now in "New Found World" his writing about them is right and lively. He also knows how to simplify without falsification and how to characterize without undue subtlety. His heroes are larger than life but recognizably human and he weeps them from crisis to crisis of their careers as they act out their dreams. He has a sure sense for the *mystique* that distinguishes great leaders and he makes his audience feel it.

Joachim Leithäuser's "Worlds beyond the Horizon" is more ambitious in scope for it takes the entire globe for its stage and six centuries of exploration for its theme. First published two years ago as "*Ufer Hinter Dem Horizont*," it is now issued in English translation. As a history of "the great age of discovery from Columbus to the present," it is vigorous and clear, containing much authoritative information, a hundred excellent plates or drawings, a score of maps, and a discriminating bibliography. Mr. Leithäuser is carried away on occasion by some particularly histrionic character or spectacular denouement (Captain John Smith's escapades, for instance, or Amundsen's dash to the South Pole) and then he tends to overwrite. But this is a dilemma familiar to every historian. The episodes he selects for detailed and graphic description are also not always of first importance, though they are justifiable enough as high adventure and then, as if recollecting himself, he will revert to a compact summation of several noteworthy expeditions in one swift synopsis.

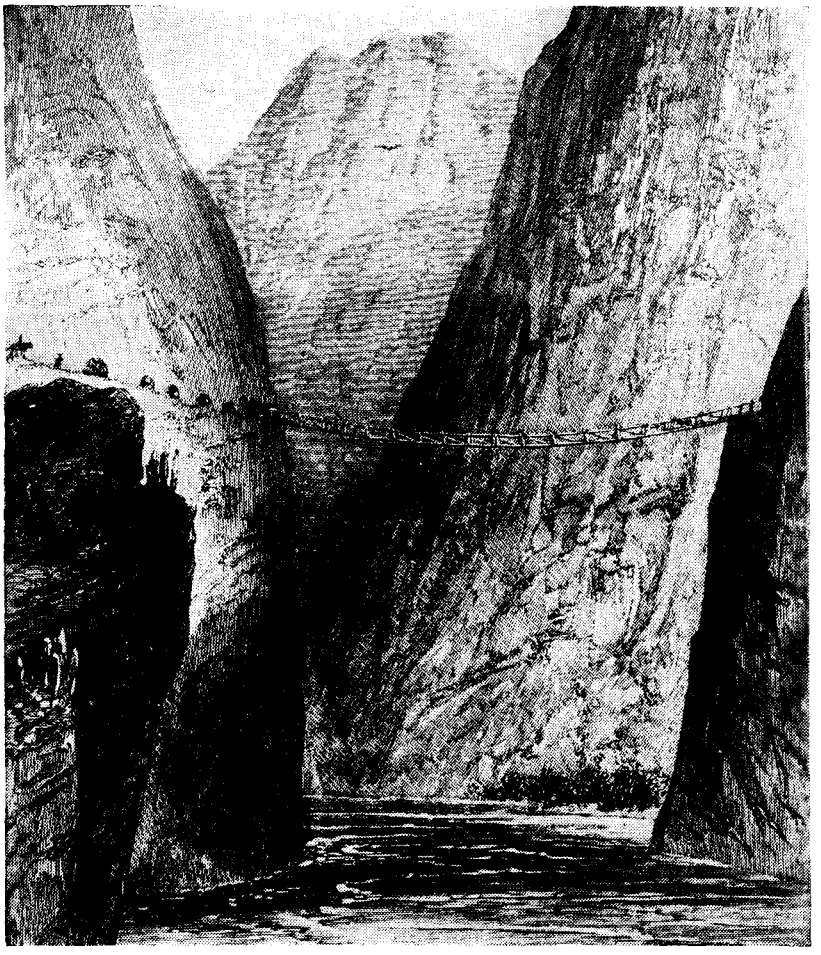
THIS distortion of emphasis is the most serious flaw in a work so admirable that in most respects it merited more rigorous planning. Columbus is given two chapters, Magellan ten pages, Cook eight, Lasalle four, and the Lewis and Clark expedition two. But, though La Condamine's labors in South America are rightly rescued from obscurity, the twenty pages devoted to him are excessive, especially when Abel Tasman's exploits are dismissed in two paragraphs and Bougainville's in two lines. To spare almost as much space for Pocahontas as for the Russian conquest of Siberia is to confuse aims and values.

In fairness to Mr. Leithäuser, however, one must add that his book is exceptionally readable and that it is obviously a labor of love. Nor should it be forgotten that he had to write of lands he had not visited, for his opportunities for travel and even for study have been unjustly circumscribed. From 1933 to 1945—his twenty-third to thirty-fifth year—his chances for research and writing were meager because of his opposition to Hitlerism. Only since 1945 has he been able to take an active part in literary and journalistic activities.

—Illustrations from "Worlds Beyond the Horizon."

Jesuit map of the Celestial Empire (1589)—"the entire globe for [a] stage."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



—*From "Highway of the Sun."*

The Apurimac-Chaca, immortalized by Thornton Wilder as "The Bridge of San Luis Rey."

Inca Inroads

***"Highway of the Sun," by Victor Wolfgang von Hagen** (Duell, Sloan & Pearce. 320 pp. $6), is a popular day-by-day account of the author's archeological expedition to Peru and of his search for an astonishing network of roads which was built there by early Incas. Our reviewer, Earl Parker Hanson, is professor of geography at the University of Delaware and the author of a book about South America.*

By Earl Parker Hanson

NOBODY who visits Peru today can fail to be awed by the tremendous physical achievements of the Inca empire, and though the systematic investigation of archeology is relatively new in Peru it is today well under way. Two years ago as his part in this scientific program Victor Wolfgang von Hagen set himself the task of tracing out and examining in detail as much as possible of the ancient Inca road system which comprised thousands of miles of highways and which Baron Alexander von Humboldt once called "the most useful and stupendous works ever executed by man."

Mr. von Hagen's account of his expedition is a popular one—at times a little too "popular"—but on the whole it is fascinating. With his wife, who seems to have been a very stout fellow, and with a photographer, a topographer, and an engaging young married couple as archeologists, he set out in 1953 for what was to be a two-year task. The whole party also took with them a jeep and a larger truck especially and powerfully rigged up for the expedition with sleeping bags, dehydrated foods, instruments, and clothing for every kind of climate.

They followed as much of the ancient road as they could, lost it aga and again, searched for it on mul back, on foot, by airplane, or in their ca when they could. They followed tran Andean east-west laterals (though can tell them about at least one th they missed) and prepared what believe to be the first map ever mac of the great communications-syste over which the Incas had once se relay-runners with messages (fresh fish) at a speed of over a hur dred miles per day. It was painstal ing work which took them to all th diverse parts of Peru and, naturall to a number of fascinating ancie forts, cities, and burial places. seems that some of these latter sit have never before been "discovere in the scientific sense (there are r gions in Peru, as for instance ne Chachapoyas, where you can discov unknown ruins by simply asking th nearest Indian where they are), ar von Hagen's record of them here wi be of value to future archeologist It must have taken will-power mere to examine them cursorily and the to go on with the expedition's maj task of tracing the highway syste but von Hagen was aware from th start that this would be the case ar he refused to tarry too long at ar one place.

IF THE account in the long run seen somewhat pedestrian that is to th expedition's credit. Not many exci ing things happened to the invest gators. They experienced one dar gerous land-slide and the loss of or mule as a result of it. Their ca broke down or got stuck; they we hot, cold, tired, insect-infested, wet under varying circumstances. Th paucity of dangerous adventures in itself descriptive of travel in eve the remotest parts of one of the mo fascinating and beautiful lands in th Americas.

One of the book's best features the use that the author makes recorded history. The notebooks fu of research material, which we compiled for a whole year before th expedition's start, give the accou historical root, and again and aga Mr. von Hagen illuminates some sp by quoting from some old Spar ish chronicler or from a story abo the first conquest of Peru by whi men.

But what the book gains through historic perspective it loses where deals with the present. Modern Pe appears in the book almost as a su cession of deserts and mountains challenge the von Hagen expeditio its fascinating human geography dealt with almost nowhere. As a r sult the book suffers slightly fro

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

n overdose of von Hagen and of hat he felt and saw. It also suffers little from the author's use of clichés ı his writing. But these are minor ıults, and on the whole it is an ıteresting and readable account of job well done and of one which ill prove of real value to workers in ıe ancient history of America.

Notes

POCALYPTIC CORTES: When Hernan ortés landed on the coast of Mexico ı 1519 with fewer than six hundred rmed men Montezuma, the ruler of ıe Aztec empire, could have fielded n army of more than one hundred ıousand trained warriors. Instead, Iontezuma permitted Cortés to oc- ıpy Mexico City, to take tribute, and ven to instal images of the Virgin ı Aztec temples. These actions are sually explained by the facts that ıe Spaniards had gunpowder, horses, nd superior tactics, which made them eem magically invincible. But Mau- ce Collis, the author of **"Cortés and Iontezuma"** (Harcourt, Brace, $4), eels that historians have not paid nough attention to this supposed ıagical invincibility.

As he points out in his lucid and xciting narrative history, the land- ıg of Cortés on Friday, April 22, 519 was either a startling proof of ıe correctness of the complex Aztec stro-magical calculations or one of ıe most fateful coincidences of mod- rn history. For not only was the venging Mexican god Quetzalcoatl xpected to return from the east, ut he was known to be dark-bearded, ale of face, and attired in black, s Cortés indeed was, for it was Good riday when he landed. When on top f all this Cortés landed *on the very ay* that the Aztec astronomer priests ad predicted as the most likely for uetzalcoatl's return it was no won- er that the invaders were allowed ee access to the Mexican treasury ıd to Montezuma's kingly power.

Seen thus as an apocalyptic misun- erstanding, the conquest of Mexico both easier to believe and more ramatic than it was in Prescott's ersion. Naturally, Mr. Collis does not ve as much detail about Aztec life ; Prescott did, but he succeeds both establishing the identity of Cortés ıd Quetzalcoatl in the Aztec mind ıd in placing him against a boldly etched background of the weird ıd beautiful Aztec civilization.

—THOMAS E. COONEY.

JNGLE ROT IN FRENCH GUIANA: The sole eason for reviewing a book like Fran- s Maziere's **"Expedition Tumuc-Humac"** (Doubleday, $4) is that it represents a sort of travel writing which does infinite harm to serious exploration. Its dedication is to a youngster named Maufrais, a practised exhibitionist who waltzed into the jungles of French Guiana without arms or provisions and got considerable posthumous publicity. Blithely following him came the three young French adventurers of this book: a girl and two men not yet on the safe side of Saint-Germain des Pres. Quitting their Parisian cafe, they went to French Guiana and up the Oyapock toward Brazil, then up the Maroni into the country of the Indians whom they call Oyanas, though these natives (who should know best) call themselves Roucouyennes. Under the auspices of various scientific institutions as well as of Warner Brothers, these bisexual Indians have already gone up and down Broadway and the Champs Elysées on film and in hundreds of photographs, and a number of books have been published about them. Yet this book's party noted new and astonishing details of their daily life. The book claims that there are no old men among them, that daily they weave feathers into their hair and paint their bodies with geometric designs, and that they can pull forty-foot live anacondas around by the tail—all sheer jungle rot.

It is interesting to note that the American translation of this book has cautiously modified many of the flagrant assertions in the original French. It is shocking to note that the author received from the President of France the Liotard Prize for having made the first complete crossing of the Tumuc Humacs. This feat was accomplished by Crevaux in the 1870s, by Coudreau in the 1880s, and by Capitain Richard of the French Service Geographique, all of whose documents are easily accessible to readers.

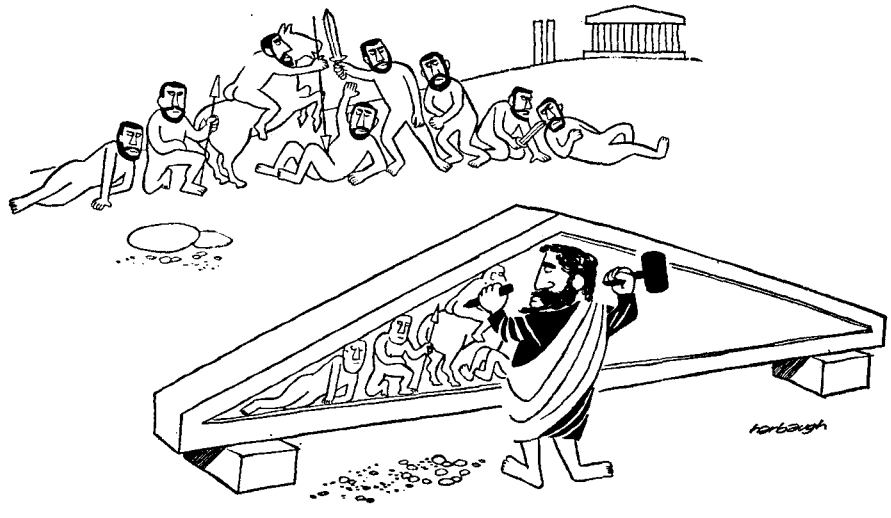
—HASSOLDT DAVIS.

TALES OF THE IVORY COAST: In **"Sorcerers' Village"** (Duell, Sloan & Pearce, $5) Hassoldt Davis continues his unorthodox and excited adventures in out-of-the-way regions with a trip to the Ivory Coast of West Africa. His narrative, well written as always with him, is extraordinarily vivid, sometimes gruesome, sometimes just plain revolting, but always interesting. If he is a little vague about geographical details and a little inclined toward hyperbole—as in the case of his report of queen termites ten inches long—what does it matter? He tells a good tale and has a flair for characterization and a poetic sense of the natural beauty of a tropical region whose lack of charity to the traveler might have prejudiced a less hardy reporter. The reader possessed of a strong stomach and a few grains of salt will have a high old time with this lusty story. —RAYMOND HOLDEN.

IN THE STEPS OF MARCO POLO: Apparently Marco Polo found it easier seven hundred years ago to move across Asia from country to country than the modern traveler does. Jean Bowie Shor, born in Texas and weaned on *The National Geographic Magazine*, discovered this when she and her husband attempted recently to retrace the great Venetian's route. Mrs. Shor makes it clear in her book **"After You, Marco Polo"** (McGraw, Hill, $4.50) that such a project was the logical outcome of her childhood yearning for far places, her overseas jobs with the Red Cross and UNRRA, and her marriage to a foreign correspondent. But for the customs guards, consuls, bandits, innkeepers, kings, war-lords, porters, and secret police of the countries lying between Jerusalem and Chinese Turkestan Mrs. Shor's project was too often a problem, an inconvenience, or an outrage.

Jean and Franc Shor are attractive,

(*Continued on page* 53)



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Saturday Review

Editor: Norman Cousins
Chairman, Editorial Board, Henry Seidel Canby
Chairman, Board of Directors, E. DeGolyer
Associate Editors: Amy Loveman, Harrison Smith, Irving Kolodin

Assistant Editor
Eloise Perry Hazard

Book Review Editor
Raymond Walters, Jr.

Feature Editor
Peter Ritner

Editors-at-Large
Harrison Brown
Joseph Wood Krutch
Walter Millis
Elmo Roper
John Steinbeck
Francis Henry Taylor

Contributing Editors
Cleveland Amory
John Mason Brown
Bennett Cerf
Henry Hewes
James Thrall Soby
Horace Sutton
John T. Winterich

Publisher
J. R. Cominsky

Associate Publisher
W. D. Patterson

Contents Copyrighted, 1955, by The Saturday Review Associates, Inc.

Of "Gracehopers" and Critics

EDITOR'S NOTE: *In* SR *Aug. 27 John Steinbeck took aim at the constitutional deficiences of literary critics from an author's point of view. Here Professor Carlos Baker of Princeton, a noted critic of Wordsworth, Shelley, Hemingway, and others, undertakes to defend his tribe.*

ANY SERIOUS author is a gracehoper. The grace he hopes for is that his readers will treat his books with understanding and appreciation, perhaps even admiration and affection. Authors who count are always addressing an audience of some sort. If that audience is not godlike in certain respects, it is godlike at least in this, that it has in its power the gift of grace which, on his public side, is what every author wishes for.

When an author grapples privately with his medium the grace he longs for is something else again. It is the gift of being able to say what he has to say with overwhelming effectiveness. Its components are experience, talent, taste, good sense, eloquence, and luck. Though a serious author covets both these graces (not to mention a couple of muses), the problem for the day is the first: the grace within the gift of the reading public, including book-reviewers and critics.

John Steinbeck argues that, far from being in a state of grace, our critics are in a state of anarchy. Instead of maintaining objective standards in a high Olympian fashion, these reviewers seem to reflect in their criticism almost every subtle shading of spleen, ferocity, prejudice, intolerance, hysteria, or professional jealousy to which human beings are subject.

So what, wonders Mr. Steinbeck, is the function of this very small section of the reading public who manage to mount the rostrum of criticism? Are they index-fingers, pointing out to the writer the path he should follow or should have followed? When a book is already published this activity is useless because a writer "is not likely to repeat the book in question." Are they interpreters? If, says Mr. Steinbeck, a writer can't make his point without an assist from an intermediary it is too bad for both parties. Are critics pastoral traffic-cops, separating sheep from goats? This task could well be left, Mr. Steinbeck believes, to the normal operations of literary circumstance. Like murder, presumably, merit will out.

Any writer who has been around as long as Mr. Steinbeck must frequently have run the gamut of graceless criticism, and must still, like Moby-Dick, carry old barbs along in his hide wherever he swims. What author, reading reviews of his latest book, has not been struck by the difference between what he said and what he is said to have said? Or wondered at the gap between press-notices and sales? Or longed to write another "Dunciad" with his critics as protagonists? Or let off live steam in the form of a letter to a reviewer, a letter he wisely never sent? Perhaps criticism and anarchy are synonymous.

But there is another point of view to be taken towards criticism which sets this difficult occupation in a somewhat better light. If the workaday reviewer is not what Shelley called "a general of the armies of the mind," he could be, and frequently is, a cultural agent in league with the serious author against the anarchic tides of tastelessness which are always ebbing and flowing like the sea-water on Arnold's Dover Beach. What, after all, is his function? It may be suggested that it is a triple-function: to notify, to interpret, and to judge. In most of the reviewing media today the critic's primary task is to report on the contents of the latest books so that the reading public can buy or borrow them with some idea of what they contain. The critic's next task is to interpret the meaning of a novel or a group of poems, or to restate and examine the thesis of a non-fiction book. His final job is to judge the skill and effectiveness with which story, poem, or thesis has been presented. What he does beyond this is usually dictated by considerations of time and space. He may have enough of both to reach conclusions about the new book's place in an author's total output, or about its relative merits as compared with treatments of the same theme or thesis by other writers. He may be able to assess the value of its contribution to human knowledge or human experience. He may have an opinion about the author's relative success in doing what he evidently set out to do.

THE factors already named limit most book-reviewing to simple descriptive notification. Books are still news, and your ordinary reviewer is chiefly a hardworking news-distributor. A true critic assumes the further obligations of interpreting and judging, both far more difficult tasks than describing, but just as necessary if the reading public is to be adequately informed. Of course there will be lapses and failures in criticism as there are in other forms of writing. The American book-trade is a big-league operation, and one has to expect a certain amount of dirty work in the dug-outs. Every Circus Maximus has its self-aggrandizing performers, its highwire prima donnas, its battery of clowns. It has also its less flashy dependables who help to keep the show going. Whoever focuses his eyes on these, the stalwarts of the line, may well conclude that on the whole the triple function of criticism in this country is being fairly well carried out.

If the critic's function is triple, so is his obligation. For he is, or ought to be, a gracehoper in his own right. The grace hoped for here would be to be fair on three fronts: to the reading public who might conceivably trust and act on his recommendations, to the author whose work he is considering and to his own informed standards of what is good and what is poor.

—CARLOS BAKER.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LETTERS TO THE EDITOR

TRIAL BY REPORTER

I WAS INTERESTED IN the article "The Press *vs.* the Courts," by John M. Harrison [*SR* Oct. 15], and not surprised to see the conduct of our Cleveland newspapers in connection with the Sheppard case used as an example of the abuse of freedom by the press. Mr. Harrison couldn't have cited a better one. To say most of us are ashamed of our newspapers here is putting it mildly.

Our jury system has never been foolproof, but how can it function effectively at all if the newspapers show no more concern than did ours about printing dangerous prejudicial material? No one believes more firmly than I do in the freedom of the press, but I also believe such freedom imposes responsibilities, including the responsibility to be fair. What chance has any individual when the newspapers in his community take it upon themselves to try to sway the entire population against him before he has had a court trial? The legal trial might just as well not be held so far as the defendant is concerned.

H. M. CAMERON.

Cleveland, Ohio.

KEEP AMERICA SHOOTING?

I'D LIKE TO ECHO the sentiments Arthur Knight expressed in his article "The Lesson of the Festivals" [*SR* Oct. 8]. This summer I stopped in at the Venice Festival while the documentaries were being shown. The program began with a lesson in mathematics from Belgium, then there was a little propaganda-tinged story from Poland, but the thing which sent the audience out before the end of the program was an American film, 'Showman Shooter." This film was made by the Winchester Gun Company as an advertising stunt, and it showed some character firing all of Winchester's models one after the other. This guy could really shoot. He could hit five clay pigeons before the last hit the ground. He did it five times during the film. Then his son, "A Typical American Boy," did it a few times with the new Winchester models. By this time the Italian kids in the audience (by no means a Communist audience, drawn as it was from the élite vacationers of the Lido) were booting at every new Winchester. The clincher was a plug for the virtues of hunting, followed by a few bloody executions of quail by the Typical American Boy, and the following signoffs: "Go Hunting with Your Boy and You'll Never Have to Go Hunting for Him," and "Keep America Strong. Keep Her Shooting."

THEODORE GOODFRIEND.

Philadelphia, Pa.

REASON WORSE THAN PROSTITUTION

SAYS SOKOLSKY in "The Landy Case [*SR* Oct. 22]: "Suppose his mother were a prostitute, a thief, in prison for dope-peddling, would the boy have been struck down?" Come, come! A woman might be any or all of these things and yet not be a traitor, and it is treason against which we must guard. The acts named are all anti-social, but do they threaten the very existence of the Government?

That I be not misunderstood let me hasten to say that we to whom Mr. Sokolsky sneeringly refers as "passing for liberals" have long preached against (a) "the evils of suspicion"; (b) "that investigators should be investigating penetration and not whether a non-Communist likes to drink tea with his Communistic mother-in-law." I could not agree more heartily.

A. R. HONEY.

Syracuse, N. Y.

SECOND ENDING

I WAS AMUSED to read that little tidbit in TRADE WINDS [*SR* Oct. 8] about the horse. I heard it about fifteen years ago, and my version ends better.

The farmer, seeing his horse put up for auction by the man he recognized as the sharpie, went in and asked if he could talk to the horse for a second. The man consented and the farmer—making as if he was talking to the horse—dropped a lighted cigarette in its ear. The maddened horse ran away. When the man asked what the farmer had told him that was so touchy the farmer said simply: "I told him that his mother is dead."

CHARLES W. BROWN.

Toronto, Canada.

UNFAIR TO GLENN FORD

HOLLIS ALPERT'S REVIEW OF "TRIAL" and of Glenn Ford's performance was completely unjustified and unfair [*SR* Oct. 22]. He gave the impression that he was against Ford in the role of the young professional simply because he came to the screen in a "type-cast" role, his previous role being that of a schoolteacher in "The Blackboard Jungle." "Trial" has a great deal of authenticity. In the precarious, intolerant world in which we live today it delivers its punch with great realism, and Ford should be credited with helping to put it over.

SHIRLEY BARON.

Los Angeles, Calif.

PUNCHES PULLED

IF IT IS true that "Trial" is a film which "pulls no punches," then perhaps only constitutional weaknesses can explain its failure to inflict damage on anyone but the bogeyman. For at the picture's conclusion the original probing of racial intolerance is vitiated when most of the bigots in the courtroom become magically transformed into humanitarians who approve the judge's decent sentence. And how comforting that the real villain should turn out to be someone we all can safely despise without becoming in any way personally involved—the "commie." It needs no courage to jump on *him*.

HERMAN LEON.

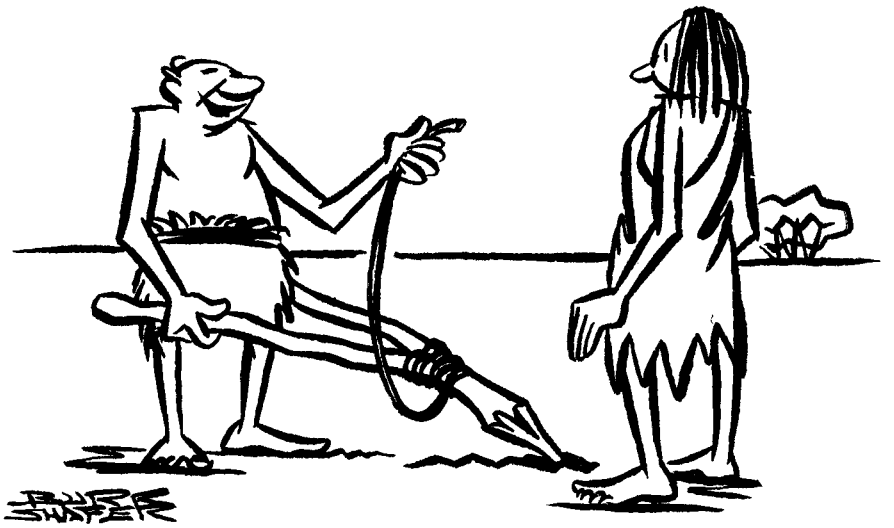
New York, N. Y.

$64,000 TRAGEDY

THANKS TO Robert Lewis Shayon for his astute examination of the false façade of Revlon's "$64,000 Question" [*SR* Sept. 24]. Revlon could well consider a dignified means of placing its $64,000 in useful service—or keep it—and leave off prostituting the emotions of people in public.

EDWARD J. HUJSAK.

Buffalo, N.Y.



THROUGH HISTORY WITH J. WESLEY SMITH

"I've finally perfected my invention. All you have to do is pull it."

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BROADWAY POSTSCRIPT

The Accidents of Truth

ONCE in a very great while a new play comes along that lives in the intangibles of heart and human will: a play that is extremely poetic without the formalizing rhythm of verse, that is witty without the exaggeration of farce. Such a play is **"The Chalk Garden,"** written by the well-known English novelist Enid Bagnold. The title refers to the unfertile garden of an elderly woman named Mrs. St. Maugham who lacks a green thumb. In addition to her failure with her garden—which has an unnourishing subsurface of chalk —Mrs. St. Maugham has failed with her daughter and her granddaughter. Under the shadow of her Victorian past, her life with them has been without affection. This past is symbolized by the dying butler Pinkbell, dictating to the household from his sickbed upstairs. Mrs. St. Maugham's daughter, Olivia, has married twice, and she can't speak with her mother for ten seconds without bursting into old arguments. The old lady's granddaughter, Laurel, has been encouraged to live in a world of adult fantasies including the one that she hates her mother; in reality she misses her mother's absence and love.

But the most compelling character in "The Chalk Garden" is Miss Madrigal, hired as a governess for Laurel. Miss Madrigal is mysterious, strong-willed, and acutely sensitive to the stunted life of this Sussex country house. She describes herself as "a woman who has lost touch with things. With indulgences. With excuses. With making merry over bad things. The light and shade has been hammered out of me. I am as humorless as a missionary." Because of a willingness to risk everything in order to correct the bad things she finds at Mrs. St. Maugham's, she manages to accomplish a good deal for this chalk garden. As the playwright puts it, "The Wand Flower won't grow on chalk. But if I stay with you and we work together . . . with potash—and a little granular peat . . . we can *make* it do so."

There are other absorbing characters: Maitland, a constantly out-of-place manservant who has been in jail five years for being a conscientious objector ("I went in because I wouldn't take a life, but before I came out I would have killed a warder"); Puppy, a seventy-five-year-old judge who finds himself "planted with both human and ethical perplexity" when he stumbles across someone he once sentenced to death for murder (but who was later reprieved because of a doubt) living anonymously in the middle of an old friend's family. Puppy states that it is a judge's job to ignore the heart and satisfy justice. But he finds it hard to deny the speech of one defendant who said, "What I've been listening to in court is not my life. It is the shape and shadow of my life with the accidents of truth taken out of it."

Miss Bagnold's play is just the reverse. Accidents of truth conjure up every word of "The Chalk Garden," letting the shadow and shape shift pretty much for itself. With this kind of script the arriving at mutual cross-hairs of truth depends upon needle-threading performances by the cast. Fortunately, "The Chalk Garden" features as Miss Madrigal the finest English-speaking actress to be imported since Dame Edith Evans came here in "Daphne Laureola" five years ago. Siobhan (Sha-VON) McKenna, whose "St. Joan" was one of the highpoints in last year's London season, will make you hold your breath as she moves with steely concentration along the edge of revelation and disaster.

The rest of the cast is reasonably gilt-edge. Betsy von Furstenberg, who jumped into the role of Laurel at the last minute, shows a maturity she has heretofore never been called upon to exhibit. Percy Waram's judge is not only a solid characterization, but he is able to deliver an absurd understatement like "Crime, Miss Madrigal, is a flaw in the character," with such sincerity that it doesn't seem silly but deeply wise—which, of course, it is. Fritz Weaver gets much of the gauche but genuinely motivated impetuosity of Maitland. Marian Seldes is sensitively unjarring in the underwritten part of Olivia. And Gladys Cooper achieves the chaotic surface of Mrs. St. Maugham, if not the subconscious gravity of her situation.

Albert Marre has directed the play with an emphasis on its wonderful oddness, and Cecil Beaton has designed an authentic country-house interior. While one sometimes has the feeling that "The Chalk Garden" should be better than it is, as it stands it is a hypnotic piece of theatre and very likely the first play this season that you will want to go back and see again.

* * *

Shirley Booth has chosen to appear again in the character she somehow always seems to get: a warmhearted but not too attractive woman who desperately needs the security of a normal marriage. In **"The Desk Set"** she is the head of a TV station's research library, and has not only the task of getting an inordinately long-standing beau to propose but the further problem of withstanding the onslaught on her job by a mechanical brain.

The play's author, William Marchant, has approached his job as if he were writing for the movies. That is, he has found a series of scenes which will obviously please an audience. The best is one in which the librarian confounds a fatuous intelligence-tester. When she answers the test more than perfectly the tester grades her "freak." If Mr. Marchant had investigated the implications of this action, or used the AMERAC machine, which is installed onstage in Act III, not just for a couple of laughs but as a real antagonist "The Desk Set" might have been a more interesting play.

* * *

"Le Bourgeois Gentilhomme" proved a wise choice for leading off the Comédie-Française's American tour. The Molière comedy gives this fine company a chance to exhibit some of the things it does better than any other company in the world. These include the costumes, the decor, and the music so faithful to seventeenth-century traditions, the rigor with which the actors avoid anachronisms of style, and the large brittle bursts of energy only possible in performances that assume the conventions of another theatre epoch. Composing within these conventions, the brilliant young director, Jean Meyer, has arranged stage pictures that will long remain in our minds.

Louis Seigner as M. Jourdain and George Chamarat as the Philosophy Instructor have a superbly disciplined scene in which M. Jourdain spends several minutes learning the vowels. It is true that this production lacks some of the excitement that was present when New Yorkers saw Molière performed by Jean-Louis Barrault and Louis Jouvet, and that it is less funny than Bobby Clark's free-swinging performance of the American adaptation of the same play nine years ago. Yet it partly compensates for these deficiencies by its elegance and its balance, and the revitalizing skill of Jean Meyer. —HENRY HEWES.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SR GOES TO THE MOVIES

Definitive Version

I AM not quite sure whether it is the Goldwyn touch or the Mankiewicz stamp that has been put upon **"Guys and Dolls,"** but of one thing I'm certain: the two should collaborate more often. As it turns out, Mr. Goldwyn distinguished himself all along the line in his casting—Marlon Brando for Sky Masterson, Sinatra for Nathan Detroit, Jean Simmons for Sarah Brown (the mission lady), and Vivian Blaine for the long-engaged and cold-sufferer, Adelaide—but he had a stroke of luck in getting Joseph L. Mankiewicz to do the screenplay and the directing. Or was it pure and simple canniness? The pyrotechnical Mr. Mankiewicz has hitherto turned his attention to such oddly assorted items as "Julius Caesar," a political melodrama; "Five Fingers," a spy melodrama; and "All About Eve," a melodramatic comedy about theatre people. In each of these cases he met with success. Would it be a good gamble to entrust "Guys and Dolls" to him? It would indeed—as you will notice for yourself when you get to see the picture. It may take some standing in line, but it will be worth it. This is one of the great ones.

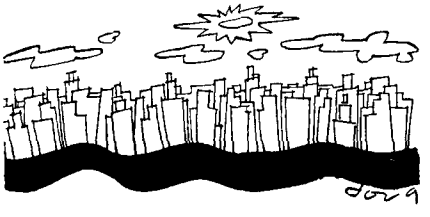
"Guys and Dolls" comes hard on the heels of "Oklahoma!" and comparisons will be made. I'll make my own. While "Oklahoma!" has been blown up to huge, windy proportions, as though people didn't realize that it's really just a fragile, folksy, essentially small-scale musical, "Guys and Dolls" has been kept to its proper size. In spite of the reputation these hardy musicals have gained they don't stand much inflating. Hollywood is all too apt, when it gets hold of them, to go all out, give them huge proportions, thus demonstrating its undeniable resources. This temptation has been conquered in the case of Guys and Dolls." The production numbers are not elaborate, but they are expert, charming, immaculately executed. Michael Todd did the staging for these. The settings are all made and designed in Hollywood, although designed for the occasion by Oliver Smith. They are not a glamorized Times Square; they are appropriately stylized, to fit in with the small-scale Damon Runyon whimsy. The color is so good you hardly notice it.

I've never been bowled over by the Runyon dialogue or by the characters. But they make for good musicals, if not literature. Here, in the movie, the lines are handled with precision and delicacy. It comes out very funny stuff. The before-mentioned players have kept to the letter and the spirit of the occasion. It's as though each and every one of the cast, after lengthy drilling in the provinces, had come in ready to bowl over the first-night critics. They're on, and they're hot. It would be unfair to single out any one of them for praise above and beyond the others. You marvel at Brando, but you also marvel at Simmons, Sinatra, and Blaine.

It's necessary to recognize, of course, that Brando can't really sing. But he has moments when he almost convinces you that he can. The movie puts you in such a nice, pleasant mood that you like him anyway. Jean Simmons, on the other hand, can almost sing. She has a clear, likable voice and does the ballad "If I Were a Bell" particularly nicely. Vivian Blaine, kept on from the original cast, is a known quantity. She brought down the house before, she brings it down again, if a little harder this time. Sinatra is Sinatra and in this is perfect. A couple of songs are left out, but no real harm done.

Oddly enough, the good writer in Mankiewicz got the upper hand long enough to develop the characters of Sky and Sarah a bit more than they were in the stage version. They become more real and, as a result, tend to upset slightly the mood of the fable. This is particularly noticeable in the Havana sequences, but just in time he stages a marvelous brawl that brings us back into the realm of fable once more. From there on in it's maintained. I began to worry when I saw the extras pouring in for that last Times Square wedding scene. Would this be the all-out production number? But it wasn't. Just a lot of people, noise, flashes of the principals, who were quickly whisked off into what will probably be one of the longest runs of the century.

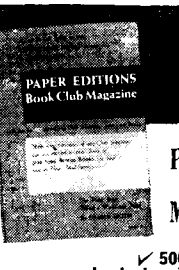
—HOLLIS ALPERT.



RADIO CITY MUSIC HALL
Showplace of the Nation
Rockefeller Center

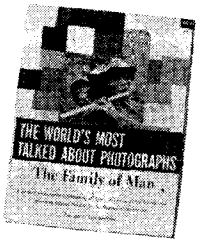
"THE TENDER TRAP"
in CinemaScope and Color starring
FRANK SINATRA
DEBBIE REYNOLDS
DAVID WAYNE
CELESTE HOLM
with JARMA LEWIS
Directed by CHARLES WALTERS
Produced by LAWRENCE WEINGARTEN
An M-G-M Picture

ON THE GREAT STAGE
"HAPPY TIMES"
Produced by Leonidoff, with the Rockettes, Corps de Ballet, Choral Ensemble... Symphony Orchestra, under the direction of Raymond Paige.



FREE
(1.00 Value)
THE PAPER EDITIONS Book Club Magazine & Catalog
(AUTUMN ISSUE)
✓ 5000 titles of paperbound books in print arranged by subject and author. ✓ 204 Free Bonus Books. ✓ 1500 Club Selections. ✓ SPECIAL ARTICLE by Lillian Smith (Author: Strange Fruit) ✓ 128 pages. ✓ No Membership Obligation.

WITH YOUR PURCHASE OF
The Family of Man
The greatest photographic exhibition of all time—503 pictures!
Only $1.00
(plus $0.05 to cover handling and postage)



THE PAPER EDITIONS BOOK CLUB
2233 El Camino Real, Palo Alto, Calif.
Please send free publication and ____ copy (copies) of THE FAMILY OF MAN for which I enclose $1.00 (plus 5c to cover handling and postage) for each copy.
NAME _____
ADDRESS _____
CITY _____ STATE _____
Residents of California add 3% Sales Tax 050

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LIMITED ENGAGEMENT thru NOV. 20 ONLY
S. HUROK presents
by arrangement with
The Government of the
French Republic
COMÉDIE FRANÇAISE
ONLY U.S. ENGAGEMENT!
BROADWAY THEATRE
B'way & 53rd St.

C. HARTLEY GRATTAN'S
IN QUEST OF KNOWLEDGE
First popular history of adult education from ancient Greece to the U. S. today. Sponsored by the (Ford) FUND FOR ADULT EDUCATION. $4.75
Association Press
291 Broadway, N. Y. C. 7

Walt Disney's exciting True-Life Adventure feature!
THE AFRICAN LION
TECHNICOLOR
AIR CONDITIONED TRANS-LUX NORMANDIE
57th St. at 6th Ave. JU 6-4448

"The Finest Hour of the Italian Cinema!" —Time Magazine
VITTORIO DE SICA'S UMBERTO D.
EXTRA! Venice Festival Film "GOYA"
Guild 50th 33 W. 50th at Rockefeller Pl. PL. 7-2406-7

GINA LOLLOBRIGIDA
VITTORIO DE SICA
in Frisky
dca
Trans-Lux 52nd on LEXINGTON

"Everything is top-drawer'... Vivien Leigh exquisite" -N.Y. Times
VIVIEN LEIGH
KENNETH MORE
"THE DEEP BLUE SEA"
by Terence Rattigan
CinemaScope • Color
PLAZA 58th Nr. Madison

AUTHORS: TALENT GOING TO WASTE?
If you are the talented author of an unpublished manuscript, let us help you gain the recognition you deserve. We will publish your book—we will edit, design, print, promote, advertise and sell it! Low subsidies, good royalties.
WRITE FOR FREE BOOKLET, DEPT. AT 115
COMET PRESS BOOKS, 11 W. 42 ST., N.Y., 36, N.Y.

TV AND RADIO

The King of the Soaps Is Dead

WATCH your live television dramas closely this season. If you notice any of the performers concentrating rather sharply; if they appear to be consuming their nervous energies excessively; if at cast-credit time they seem depleted—you may justifiably shout "bingo" or "beaver." You will have spotted a radio actor or two in agonizing passage from microphone to camera, from the world of "board fades" and gin-rummy cue-waits to TV's Arctic regions of memorization, week-long rehearsals for one show, and the long, long lay-off. You are sharing vicariously in the last gasp of an era.

Of course, veteran radio actors have been making the perilous crossing from audio to video for several years. Like privates plodding up the Normandy beachhead, many have perished. Some have fought through to precarious footholds; a few have taken Old Glory to the summit. These "heroes" still eat regularly, if less handsomely than in the old days. But an empire was dramatically murdered recently with the demise of radio's "Just Plain Bill." JPB is dead.

Who can believe it! JPB was born in 1932. For twenty-three homey, apple-pie years he reigned in the afternoon living-rooms—"King of the Soaps." "It's sacrilegious," exclaimed a veteran radio character-actress to me on the telephone. "They're all departing. 'Lorenzo Jones' finished Friday. 'Mr. Keen' [Tracer of Missing Persons] will no longer trace people who want to stay hidden. Dear old 'Pepper Young' still goes on, but 'Our Gal Sunday' and 'Backstage Wife' are sustaining. 'Helen Trent,' 'Stella Dallas,' even 'Young Widder Brown' are only partially sponsored. It's horrible. And night-time radio is like the Sahara. I've devoted my life to radio. I am fond of eating. Older people on TV—how often do they want you? The new casting directors don't know me from Adam. We'll never again make the good, solid living we made in radio. Think of me for a part, won't you? I look like the inspired leader of a girl *Bund* in Germany."

At CBS's Colbee's and NBC's Cromwell's (the Mermaid Taverns of New York's Electroneathan Era) the radio actors now realize how good it was in the old days. They grumbled and groused then about the things actors always g. and g. about—but they didn't even bother to remove their hats as they hastened shamelessly from show to show on the radio parade. Journeyman actors could do ten shows a week. The "hot feature-kids" played fifteen to twenty-five and regularly added up $750, often $1,000, after seven days' work. And this went on without pause, season in, season out. They "tore" themselves away, for a quick respite in the Florida sun. It was easy. You didn't have to memorize lines. Directors permitted "conflicts" (overlapping rehearsals) and stand-ins. The material wasn't good, but you developed agility. You could usually make *something* out of a part in the short time you gave to it. The going was so golden you abjured the theatre, films. Television? Some of the last relics of radio in the silent, sound-proofed studio tombs are still working so steadily they've never had time for a single TV performance.

Many radio veterans now regret their earlier, gilded indifference. They made a lot of money, but they spent a lot. One of radio's ten top actors mused to me recently that he'd stayed away from the theatre too long; the last play he did on Broadway was Arthur Miller's first play. "All those years when I should have been rounding out my talent," he reflected ruefully, "I was just making money. Now the television producers are shy of hiring radio people. When my agent mentions my name they say, 'Oh yes, the fellow that played so and so on radio. Great, but I don't think he's exactly right for this part.' It's not a help but a hindrance." This actor read radio's "Meme, Meme, Tekel" on TV's wall two years ago. He'd since gotten a TV soap-opera under his belt. *I asked him to compare acting in* the two media. "Television," he answered, "demands more concentration than the stage or pictures. You have to watch not one but three cameras generally, and be aware of mike-booms. You have to shut them out, and yet remain sensitive to them."

"I ENJOY TV more in a way," he went on, "but creating for it is greater travail. You could do volume work on radio, but you can't on TV. One show is an exhausting experience. In radio you had to keep your imagination going, carry the scene in your mind. TV is easier. You can concentrate on your character, on the other fellow. Financially it will never yield

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

he same money. A featured player an get $500 for a show, but he can't lo anything else while he's earning it. Moving around, though, actually playng a scene through before the camers, is a big help. In the theatre if an ctor is in a hit he can go dull. In elevision he can do many plays in a ear, more than in the theatre or in ictures. I think it will be better for ur actors here in New York. The nterrelationship of theatre, TV, and ictures will prove a healthy thing. ctors have that in London, you now. That's why English actors have big jump on us. They're preferred ere. They're more agile."

Thus it was—after a fashion—when the wagon-makers surrendered to the motor-car. So, while you look for the concentrating, depleted actors on your TV screens tomorrow they will be plucking the rose from among the thorns, and developing agility—if they can first get by the new casting directors. The veteran character-actress's jest about "Just Plain Bill" has an undertone of real anxiety. The ephemeral, prosperous years are gone. Changed times have come. The industry is in a hurry, indifferent. The patient ones begin again. The wise say (and hope), "It will be better."

—Robert Lewis Shayon.

Your Literary I. Q.

Conducted by John T. Winterich

TEACHER TAKES PEN IN HAND

Nan Carpenter, now of Cambridge, England, presents capsule accounts of en writers (representing a broad range of geography and chronology) who lso won fame as teachers. Fewer than six identifications must be regarded as on-meritorious, six through eight as meritorious, and nine or ten as extraeritorious. Answers on page 50.

1. When he was appointed professor of anatomy at Harvard in 1847, this itty poet, namer of the *Atlantic Monthly,* and pathfinder in the "Contagiousess of Puerperal Fever" found his duties so widespread that he felt he ocupied "not a chair, but a settee."
2. Best known for his Latin plays (Montaigne was among his students who ted in them at Bordeaux), this Scottish humanist, preceptor to James I, was ught up in the Inquisition in Lisbon (his "Franciscanus et Fratres" helped n the Reformation) and was later involved in the affair of the casket letters plicating Mary of Scotland in Lord Darnley's murder.
3. A Frenchman by birth, and professor of history at Columbia for twenty ears, he has dealt provocatively with pedagogy, has described American ores, and has written a long study of Berlioz.
4. Son of a court physician to the grandfather of Alexander the Great (whose tor he became), "the master of those who know" probably delivered as lecres in his Peripatetic School in the Lyceum at Athens the great corpus of eatises on philosophy, physics, and metaphysics which held authoritative sway roughout the scholastic Middle Ages.
5. Professor of modern languages at Bowdoin and Harvard, he found inspiran for much of his verse in the European and American past, and he is the ly American poet to be honored with a bust in Westminster Abbey.
6. Classical scholar and musician, known for his beautiful handwriting, tutor Queen Elizabeth, he wrote "Toxophilus", a treatise on archery significant of e emphasis upon sports peculiar to the British, and "The Scholemaster", one the earliest pedagogical treatises (inspired by a flight of scholars from Eton r fear of flogging) to show that education need not be painful.
7. Great popularizer of the humanities, this most clubbable of Yale profesrs (who taught English literature there for forty years) established his own noble Prize ("As I Like It") with nominations ranging from the west front of estminster Abbey to talkative librarians.
8. Instructor in physiology at Harvard and leader of the movement called agmatism, and author, among much else, of "The Varieties of Religious Exrience," he exercised a strong influence on the works of Gertrude Stein.
9. First regius professor of Greek at Cambridge (his name its own memonic vice), tutor to Edward VI, and secretary of state during Lady Jane Grey's ief reign, he was the author of many religious works and translated Greek ssics into Latin.
10. Organizer and first president of the American Association of University ofessors, he left many volumes on psychology and education, and his "new dagogy," opposed to classical learning, based upon practical experience, and flecting the industrial revolution, has revolutionized education in America, trope, and Asia.

JOHN MARSHALL HARLAN

MAN OF THE YEAR

1896

U. S. Supreme Court Justice,
an iconoclast . . . dissenter.
59 years ago he maintained,

"The Constitution
is not color-blind!"

Minority opinion then,
Majority decision now.
Dramatic years in between.

Live them again with

THURGOOD MARSHALL

Special Counsel, NAACP

and

MORRIS L. ERNST

Lawyer and Author of *UTOPIA 1976*

with

Host RICHARD D. HEFFNER
Historian, News Commentator

Saturday, November 12
5:00 to 5:30 P.M. on

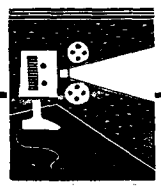
MAN OF THE YEAR

Presented by WRCA-TV *4
In association with

The Saturday Review

(For SR readers in the New York area.)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



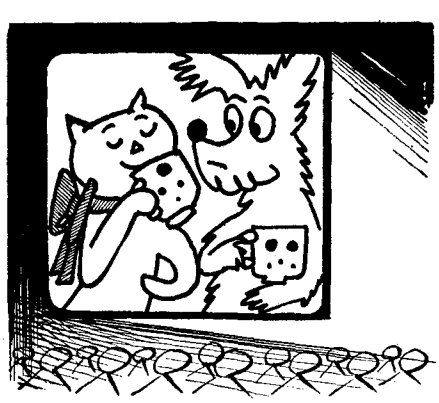
IDEAS ON FILM

Something for the Children

A SPECIAL Children's Film Week at this year's Edinburgh Film Festival brought to light some thirty productions (mostly short) from eleven different countries—and, shocking to report, not one of them was made in the USA. Part of the reason for the American scarcity is that, taking the position that children do not want to see "children's films," the Hollywood producing companies make what they call "family films"—you know, for children of all ages. Our non-Hollywood film producers stick as closely as possible to the classroom curriculum film, taking the stand that there is not enough market for children's entertainment films outside the commercial movie theatres. The few we do have were made elsewhere—in Great Britain, Czechoslovakia, Denmark, and other distant lands.

I cannot report that all the children's films I saw are worth being concerned about. Of those that definitely are, Denmark's "Steadfast Tin Soldier" is as dignified and skilful a trick animation film as you'll see anywhere. Based on the Andersen fairy tale, it was shown twice at the Children's Film Festival in Edinburgh. The American version is distributed here by Brandon Films, and is an answer to a film librarian's prayer.

The British Children's Film Foundation, growing out of an earlier production unit founded at the J. Arthur Rank Organization and still under the impressive leadership of Miss Mary Field, showed four of its most recent films, with the full-length "Stolen Airliner" as its featured selection. It was a rather typical adventure film in the vein Miss Field established so beautifully with the Australian-made "Bush Christmas." Two shorter films, "A Letter from Wales" and "A Letter from East Anglia," are not at all the educational subjects their titles imply—but easy-going "fun" films, based on simple and engrossing adventures that children can and do find for themselves. The fourth CFF film shown was a "magazine" variety short, with longer than newsreel sequences on events likely to interest children. The philosophy which has guided these productions, according to Janet Hills in "Films and Children, the Positive Approach," is that "younger children, who form an exacting public with sharply defined tastes, should have their own films."



From the Far East, "Trumpet Boy," a Japanese film which we saw with English subtitles, depicted (in the words of the producer) "how passionately and earnestly [a new] teacher guides the stubborn pupils . . . and how the pupils become music-lovers." It ends, I must add, with a delightful concert of the children singing, clanging, banging, and blowing, and the "problem" boy Kyota playing "his" tune on the trumpet. Most touchingly presented are the boy's somber home-life and the teacher's many problems in a community that is more or less uninterested in his work and goals. As is true of nearly any worthwhile children's film, this one should interest alert adults just as much as their offspring.

A number of other films had school backgrounds, but none of them was so pleasing and convincing as "Trumpet Boy." The Polish films "Free as the Birds," "The Search," and "Flowers of the Valley" seemed to stress the importance of children conforming and being useful—and because of their country of origin one cannot help but look at them doubly critically. (Some of these films are now available with English soundtracks, from the newly organized Alsher Films in Washington, D.C.)

The Czechs were responsible for the one children's film I liked best of all. Shown in Edinburgh as a feature-length film, it was actually a series of five short cartoon stories based on Josef Capek's "Tales of a Dog and a Cat," each interspersed with documentary sequences photographed at the painter-author's home and recollected by his daughter. The two cartoon characters, who first appeared in Capek's books for children some thirty years ago, are laughable, lovable, solemn, and happy—the nicest fictional animals I've encountered in a long time. The film apparently remains true to the original drawings and stories of Josef Capek (brother of author Carl of "R.U.R." fame). It was directed and written by Eduard Hofman, who last year became head of the Government-operated Children's, Cartoon, and Puppet Film Studios which began in Prague only ten years ago under the artistic leadership of Jiri Trnka.

A second noteworthy Czech film was the ninety-three-minute "Prehistoric Adventure," in which four schoolboys set off to rediscover the geologic past. Equipped as those for a camping expedition, they journey backward in a row-boat through time and space, visiting the cave of primitive man and encountering woolly mammoths, dinosaurs, small reptiles, and finally the lowly trilobite, whose fossily form had aroused the boys to make the "expedition" in the first place. In the course of the film they see and actually traverse the changes of the eons in terrain and climate, until in final wonder they face the unbroken, never-ending sea.

If we must be resigned to importing films for children, then perhaps the following item (from the October 1955 issue of *Educational Screen*) deserves our full consideration: "Denmark recently became the twelfth country to accept the Unesco-sponsored international agreement [which exempts [audio-visual materials from customs duties and quantitative restrictions and dispenses with import licenses. The agreement entered into force on August 12, 1954, and now in effect in Cambodia, Canada, Denmark, Greece, Haiti, Iraq, Norway, Pakistan, the Philippines, El Salvador, Syria, and Yugoslavia. The United States has signed but not ratified the agreement." The following are noteworthy children's films currently available:

THE EMPEROR'S NIGHTINGALE (70 min., b& and color). Jiri Trnka's enchanting version the Andersen fairy tale, long but lovely. Sliding-scale rental rates, from Rembrandt Film 13 E. 37th St., New York 16, N. Y.

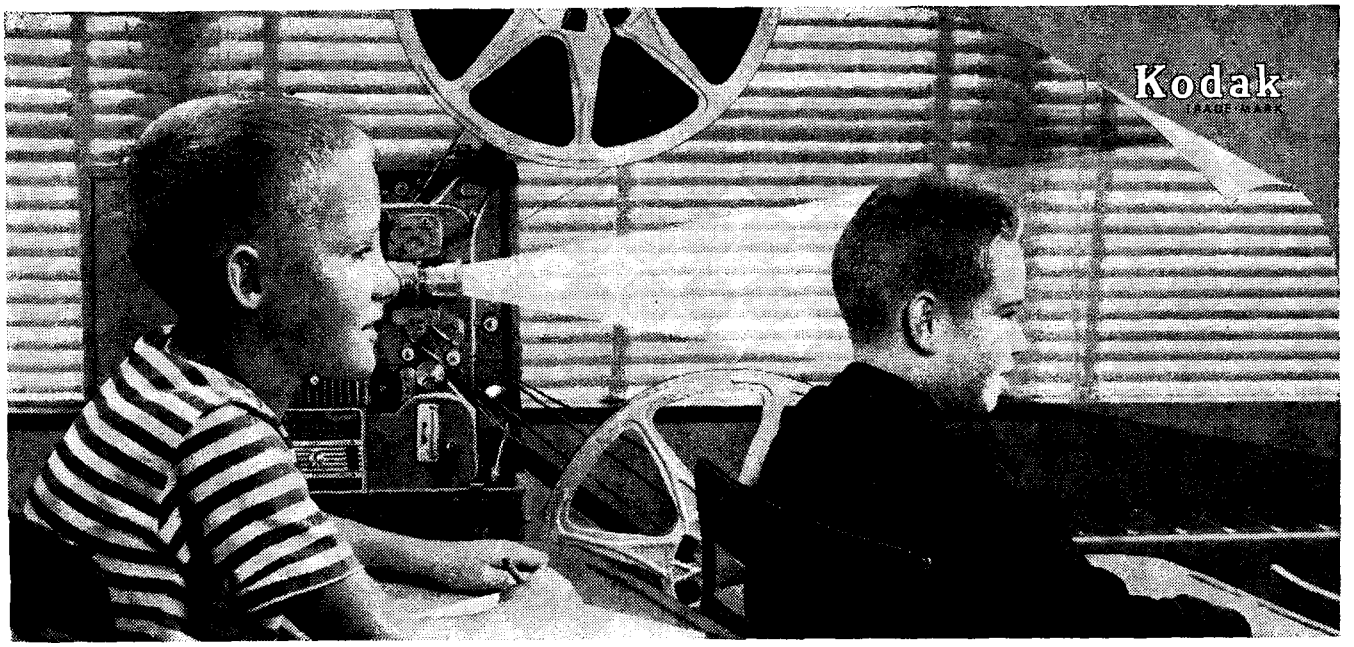
PALLE ALONE IN THE WORLD (20 min.). small boy's dream that the whole world belon to him, directed and written by Bjarne a Astid Henning-Jensen, and starring their ov delightful son. Rembrandt Films.

A TALE OF THE FIORDS (12 min.). Life a *dreams of a Norwegian girl, in her summ* mountain home—another Arne Sucksdorff fil available for rental and sale from Encyc pedia Britannica Films, Wilmette, Illinois.

NEW DISNEY RELEASES "Nature's Half Ac (33 min., color), includes some of the b nature photography by our best naturali photographers. "Treasure Island" (95 min.) an adaptation of the Stevenson story. "A Wo Is Born" (20 min., color) is the "Rites Spring" excerpt from "Fantasia," with mo monsters roaming around, not as convincin as the Czech ones, and with added explanat sound track. Available through about 100 censed 16mm film libraries. Inquire Walt Disr Production, Non-Theatrical Film Division, 2 West Alameda Ave., Burbank, Calif.

—CECILE STARR

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Brighter sound movies... in plenty of room light to write by... PLUS comfortably flicker-free silent movies with the same projector

Naturally, any movie looks its best when you show it in total darkness. But when you want to keep some light for note taking—or when you must put up with imperfect room darkening—you can *still* keep your sound movies brilliant with a *new* Kodascope Pageant Sound Projector. You can enjoy comfortably flicker-free silent-speed projection with the same projector, too. Here's why . . .

Remarkable new shutter gives complete versatility

Until recently, 16mm. sound projectors gave you a choice of *either* extra light power *or* two-speed versatility. Then Kodak engineers perfected the Super-40 Shutter—an ingenious device which can project more than 40% *more* light at sound speed than can standard shutters, and can also deliver smooth, standard-light silent projection . . . *automatically*.

This shutter is now built into every Pageant audio-visual model. What's more, it brings you two-in-one versatility at *no increase in price* over the previous Pageant models!

Other benefits assure outstanding, worry-free performance

The Super-40 Shutter is far from the only important exclusive Pageant benefit. Pageants are also permanently pre-lubricated to bypass the danger of improper oiling, main cause of projector breakdowns. Pageants have built-in field-sharpening elements that keep your pictures sharp over the whole screen area. And Pageant Fidelity Controls help you get the most from any optical sound track, regardless of its position.

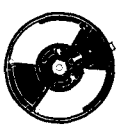
Let your needs pick your Pageant

The new Pageant projectors with Super-40 Shutters are available with either 7- or 15-watt outputs, and 8″ or 12″ speakers. To choose the model best for your needs, ask your Kodak Audio-Visual Dealer for his experienced advice. He will give you a demonstration and complete details with no obligation to you. If you prefer, send the coupon for a catalog first.

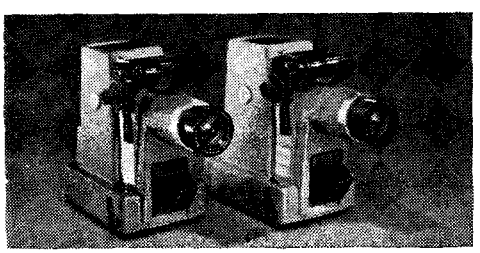
Here's how the amazing new SUPER-40 Shutter gives you complete projector versatility

1. *Switch on at silent speed.* The Super-40 Shutter automatically presents three shutter blades to produce 48 light interruptions per second, the motion-picture-industry standard for comfortable flicker-free projection.

2. *Switch to sound speed.* Super-40 Shutter shifts automatically to two blades. You can see the picture brighten by more than 40%! Yet there are still 48 light interruptions per second, and your movies stay comfortably free from flicker!



3. *Or lock the shutter in 3-bladed position* when you don't need the extra brilliance. (To return to automatic shifting, just release the locking lever.)



New Signet Filmstrip Projectors give top performance—even with worn or damaged films

To deliver smooth, quick, reliable performance—even with damaged film—all Model 2F Kodaslide Signet Filmstrip Projectors now have a new, improved, enclosed film-advance mechanism. (This can be removed, if you wish, for standard 2 x 2 slide presentations.)

You enjoy bright, sharp pictures, too. All models have Kodak Ektanon Projection Lenses, *Lumenized* lens-and-condenser systems, and aluminized glass reflectors. These new Signets are available in 500- or 300-watt models, priced accordingly. Ask your Kodak Audio-Visual Dealer to help you choose the best one for your needs and budget.

WHAT A-V EXPERTS SAY ABOUT PAGEANT PRE-LUBRICATION

"Since we started selling projection equipment, our service department's major problem has dealt with the costly results of improper oiling. NOW, with lifetime pre-lubricated Pageants, our satisfaction matches only that of our customers."

Harold E. Hanson
Harold's Photography
Sioux Falls, S. Dak.

"Our experience indicates clearly that hit-or-miss lubrication is the chief cause of damage to school projection equipment. The Pageant Projector's permanent pre-lubrication totally eliminates this problem—and we're happy to endorse it."

Charles Baum
Baum's Sporting Goods, Inc.
Sunbury, Pa.

EASTMAN KODAK COMPANY, Dept. 8-V, Rochester 4, N. Y.

Send name of nearest Kodak Audio-Visual Dealer and information on:

- ☐ Kodascope Pageant Sound Projector
- ☐ Kodaslide Signet 500 and 300 Projectors, Filmstrip Models

NAME_____ TITLE_____

ORGANIZATION_____

STREET_____

CITY_____ STATE_____
(Zone)

11-76

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TEATRO ALLA SCALA

Norma
BELLINI

Norma.....Maria Meneghini Callas
Adalgisa.....Ebe Stignani
Pollione.....Mario Filippeschi
Oroveso.....Nicola Rossi-Lemeni
Flavio.....Paolo Caroli
Clotilde.....Rina Cavallari

Conductor: TULLIO SERAFIN

Three 12" Records .....Angel Album 3517 C

I Puritani
BELLINI

Elvira.....Maria Meneghini Callas
Arthur.....Giuseppe Di Stefano
Sir George.....Nicola Rossi-Lemeni
Richard.....Rolando Panerai

Conductor: TULLIO SERAFIN

Three 12" Records .....Angel Album 3502 C

Pagliacci
LEONCAVALLO

Nedda.....Maria Meneghini Callas
Canio.....Giuseppe Di Stefano
Tonio.....Tito Gobbi
Beppe.....Nicola Monti
Silvio.....Rolando Panerai

Conductor: TULLIO SERAFIN

Two 12" Records (3 sides)

Angel Album 3527

Cavalleria Rusticana
MASCAGNI

Santuzza.....Maria Meneghini Callas
Turiddu.....Giuseppe Di Stefano
Alfio.....Rolando Panerai
Lola.....Anna Maria Canali
Lucia.....Ebe Ticozzi

Conductor: TULLIO SERAFIN

Two 12" Records (3 sides)

Angel Album 3509

Cavalleria & Pagliacci

Also available together in one album, with two complete illustrated Italian and English librettos.

Three 12" Records .....Angel Album 3528 C

Amelia Al Ballo
MENOTTI

Amelia.....Margherita Carosio
Husband.....Rolando Panerai
Lover.....Giacinto Prandelli
Friend.....Maria Amadini
Chief of Police.....Enrico Campi

Conductor: NINO SANZOGNO

One 12" Record .....ANG 35140

Tosca
PUCCINI

Tosca.....Maria Meneghini Callas
Cavaradossi.....Giuseppe Di Stefano
Scarpia.....Tito Gobbi
Cesare Angelotti.....Franco Calabrese
Sacristan.....Melchiorre Luise
Sciarrone and Jailor.....Dario Caselli

Conductor: VICTOR DE SABATA

Two 12" Records.....Angel Album 3508 B

Madama Butterfly
PUCCINI

Butterfly.....Maria Meneghini Callas
Suzuki.....Lucia Danieli
Kate Pinkerton.....Luisa Villa
B. F. Pinkerton.....Nicolai Gedda
Sharpless.....Mario Borriello
Goro.....Renato Ercolani
Prince Yamadori.....Mario Carlin
The Bonze.....Plinio Clabassi
Imperial Commissioner
Enrico Campi

Conductor: HERBERT VON KARAJAN

Three 12" Records .....Angel Album 3523 C

La Forza Del Destino
VERDI

Leonora.....Maria Meneghini Callas
Don Alvaro.....Richard Tucker
Don Carlo.....Carlo Tagliabue
Preziosilla.....Elena Nicolai
Abbot.....Nicola Rossi-Lemeni
Fra Melitone.....Renato Capecchi

Conductor: TULLIO SERAFIN

Three 12" Records.....Angel Album 3531 C

Verdi Requiem

Soloists

Schwarzkopf • Dominguez
Di Stefano • Siepi

Conductor: VICTOR DE SABATA

Two 12" Records.....Angel Album 3520 B

Aida
VERDI

Aida.....Maria Meneghini Callas
Radames.....Richard Tucker
Amneris.....Fedora Barbieri
Amonasro.....Tito Gobbi
Ramfis.....Giuseppe Modesti
King of Egypt.....Nicola Ricciardi

Conductor: TULLIO SERAFIN

Three 12" Records .....Angel Album 3525 C

(December Release)

Il Turco in Italia
ROSSINI

The Turk Selim..Nicola Rossi-Lemeni
Fiorilla.....Maria Meneghini Callas
Don Narciso.....Nicolai Gedda
Zaida.....Jolanda Gardino
Don Geronio.....Franco Calabrese
The Poet.....Mariano Stabile

Conductor: GIANANDREA GAVAZZENI

Three 12" Records (5 sides)

Angel Album 3535

L'Italiana in Algeri
ROSSINI

Isabella.....Giulietta Simionato
Mustafà.....Mario Petri
Elvira.....Graziella Sciutti
Lindoro.....Cesare Valletti
Zulma.....Mafalda Masini
Haly.....Enrico Campi
Taddeo.....Marcello Cortis

Conductor: CARLO MARIA GIULINI

Two 12" Records .....Angel Album 3529 B

also on Angel Records

Maggio Musicale Fiorentino recording

of

LUCIA DI LAMMERMOOR
DONIZETTI

Title Role.....Maria Meneghini Callas
Edgar.....Giuseppe Di Stefano
Ashton.....Tito Gobbi
Raymond.....Raffaele Arie
Lord Arthur Bucklaw..Valiano Natali
Alisa.....Anna Maria Canali
Norman.....Gino Sarri

Conductor: TULLIO SERAFIN

Two 12" Records.....Angel Album 3503 B

All at your favorite dealer

Angel Records

All at your favorite dealer

Electric & Musical Industries (U.S.) Ltd., Dario Soria, Pres., 38 West 48 Street, New York City

(A subsidiary of Electric & Musical Industries Ltd., Hayes, Middlesex, England)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC TO MY EARS

Philharmonia and Philharmonic

THE last week of October was all Philharmonia and Philharmonic, both orchestras performing in sequence in Carnegie Hall on six of seven days. To be sure, the sound of the local one, returned from its foreign touring, was almost as familiar as one's own voice; but when the Philharmonia sounded its "A" the difference was much more than that differentiating Philharmonic from Philharmonia.

As tended by Herbert van Karajan, the visitors from London presented a sound thrice familiar from many recordings, but still arousing to hear in the altogether: peculiarly smooth, finely integrated, beautifully molded. This sound is always fully formed and vibrant, like a chime truly struck. For richness, however, the Philadelphia still stands supreme, as the Vienna Philharmonic does for warmth. That Walter Legge, who waved the wand that brought this miraculous ensemble into being, could challenge such enduring standards in a mere ten years is a tribute both to "His Master's Voice" (the recording combine involved in its existence) and His Master's Legge, Karajan himself.

The latter's programs were sensational only in their conservatism, rating Mozart's Divertimento in B flat (K. 287) at one extreme and Bartok's "Concerto for Orchestra" at another within limits largely noncontroversial. Written for a quartet of strings and two horns, the Divertimento was played by perhaps thirty strings and, still, two horns. This is a perilous procedure unless the conductor is discreet, the concertmaster (who has the equivalent of a concerto to play in the middle movement) expert. Karajan and his superior string master, Manoug Parikian, qualified unequivocally.

The hornplayers who contributed so much to the success of this introductory venture were, "merely," the admirable Dennis Brain, heard here previously when he toured with the Royal Philharmonic under Beecham, and his able associate, Neill Sanders. Brain's strength is as the strength of ten, especially when he is playing softly. Together they wound their sound in and around that of the strings with a definition and purity that delighted the ear. Bolstered by other members of the section, the playing of the horn quartet was a spectacular feature on another program, of Harty's arrangement of the Handel "Water Music." Few vocalists to be heard in the months to come will produce so secure a trill and turn as Brain and mates provided for the closing bars of the "Air." It was barely audible, but audibly perfect. Give a credit, too, for the resonant sound of James Bradshaw's tympani, which reminded that this is a musical instrument rather than a mere noisemaker.

Karajan's influence on the first and last programs (I did not hear the middle one) was almost suspect in its integrity, easy flow, and manifold mastery of the musical problems involved. These problems were related to works so diverse as Beethoven's "Pastorale," Berlioz's "Fantastique," and Debussy's "La Mer," with their vastly varied textures and tendencies. If there is an if—and there always is—it would relate to a certain objectivity, a lack of deep personal involvement with the life and breath of the scores. An exception must be made of Karajan's Bartok, which had a whiplash impact, an arousing unanimity of orchestral response. Taken altogether, one can think of only two or three conductors now active in America who could have managed the stated sequence on Karajan's level of competence.

For a repertorial detail, on behalf of those who were present and curious, the conductor's shuffling gait is neither usual nor customary. He wrenched his back several days earlier at a concert in Washington, with painful effects on locomotion. Once firmly planted on the podium he functioned about normally, though probably with a good deal of localized agony.

BETWEEN the second and third Philharmonia program Dimitri Mitropoulos presented the third act of Wagner's "Götterdämmerung" with the New York Philharmonic-Symphony Orchestra and the required number of vocal soloists. His own driving energy was frequently expressed through a sound too lean, lacking the richness appropriate to the music, with the best singing done by the subordinate personnel: the excellent Rhine Maidens—Shakeh Vatenissian, Rosalind Elias, and Herta Glaz: the able Gunther, Clifford Harvuot: and the well-meaning but vocally disorientated Gutrune, Lucine Amara. The latter's need to sing a German text obviously found her at a disadvantage. It is also questionable whether she is spending her vocal resources wisely in working against the Wagner orchestra.

None of the principals—Ramon Vinay, Astrid Varnay, and Luben Vichey—was wholly happy in the assigned circumstances. Vinay labored his throat unmercifully in an effort to get out the tones required, while offering little in style or eloquence; Varnay drew an enormously impressive blueprint of Brünnhilde's function in the "Immolation," though she only rarely matched her ideal statement of the verbal text with a proper realization of the vocal line: and Luben Vichey sounded a more impressive Hagen on the air Sunday than he looked in the hall Thursday when he was reading the music from a printed score.

Assuming that a concert performance of Act III of "Götterdämmerung" is a reasonable project—and this effort was almost convincing—the further requirement should be that all the personnel required in the score should be provided. However, there were neither the "zwei Männer" noted for the scene of Siegfried's death (Harvuot-Gunther filled in), nor the chorus of vassals needed to accuse Hagen of his treachery. Likewise, the last, important vocal occurrence of Hagen was set aside in favor of a purely orchestral proclamation of the closing moments of the whole "Ring." In these moments Mitropoulos did not operate within reasonable limits of self-control, breadth of statement, or comprehension of the vast plan with which he was concerned (inferentially) to mark him as a true Wagnerian mind. Too much was impulsive, shrill, and volatile to achieve a satisfactory totality of effect, though the orchestra did its work superbly.

—IRVING KOLODIN.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Back to Offenbach

By HENRY HEWES

ON MONDAY evening New York's number-one repertory company opens its seventy-first season with its 212th new production, Jacques Offenbach's "Les Contes d'Hoffman," really three operas in one. The various people concerned seem delightfully relaxed, taking the whole business in stride. For instance, Roberta Peters—who will play the leading role of the doll in the first *conte*—was permitted to miss one entire week of the already much-too-short rehearsal period, a dispensation permissible only because she was, in the operatic tradition, note-perfect in her role when she reported for duty for the first time. Likewise the opera's director, Cyril Ritchard, has had to sandwich his task in between his directing chores with the Theatre Guild's Broadway production of "The Heavenly Twins" and some immediately forthcoming TV commitments. This he has been able to do because he is the kind of director who knows exactly what he wants and wastes little time onstage. The same pattern continues all the way down the line. Scene-designer Rolf Gerard has a production of "The Merry Widow" opening in Chicago two days after the Met opening, not to mention his one-man show of paintings which begins November 18 at the Galerie Chalette on West 57th Street. And eighty-year-old Pierre Monteux is scheduled to lead the New York Philharmonic in a concert three days after he conducts the opening performance of "Hoffman."

If some of the Met's 110 artists are treating "Hoffman" as a *fait facilement accompli*, Mr. Bing and the Met's technical staff are already thinking about the production in the past tense. At the moment the Met's general manager, who since coming over six years ago has learned not to treat each opera as a life-or-death enterprise, is already planning for the 1956-57 season. All this doesn't mean that everyone is overconfident. But a well-organized repertory company does not live or die on any one production, even a "first night." As Mr. Bing explains it, "Our subscriptions this season are up $12,000 over last. I would guess that this is because the people who came to last year's productions were pleased not with one particular opera but with the standard that was maintained."

Since a repertory company can think in terms of maintaining and improving standards rather than in terms of fashioning hits, all its gains tend to be cumulative. For instance, while Ritchard did a superb job two seasons back with Rossini's "Barber," Mr. Bing regards that production as only part of what the Met got from Ritchard. Just as important was the general training he gave Met singers, who became better-equipped actors for all their succeeding roles. That is one reason why Mr. Ritchard is doing "Hoffman" instead of this year's second opera, "Don Pasquale," which is similar in style to the "Barber." It is good for Mr. Ritchard to work with an operatic problem quite different from what he has already mastered, and it is good for the company to have the advantage of learning what he has to teach them in a different style. One of the most amusing moments in rehearsal came when Mr. Ritchard had the problem of getting fifty people to exit up a flight of stairs in a hurry without the awkward and ludicrous effect you would get if this mass of mostly untrained personnel huffed and puffed their way up, strenuously pumping shoulders and arms. "You do not run," explained the graceful director, who began his theatrical career as a dancer. "You fly!"

Ritchard is of the school of "low-brow" directors who feels that everything should be done to make opera more understandable and dramatic. He has plumped for having the Met do "Hoffman" in English, and has even convinced M. Monteux. While it was too late to do anything about it this season, the Met may have it translated for next year's. Martial Singher, the only non-American in the "Hoffman" cast, thinks it may work very well in this case, although he warns against trying it with all operas. "I once heard "Lohengrin" in Italian and it was laughable," he points out. "There is a difference between 'Ich Liebe Dich,' which is mystic, and 'Io t'amo,' which is voluptuous."

Peters and Ritchard in rehearsal.

TO make the present "Hoffman" clearer Ritchard has made such minor alterations as changing "les sbires!" to "la police!" (Maestro Monteux jokingly suggested "the cops!"). He has also tried by directorial suggestion to convey the similar aspects in the three loves of Hoffman. The fact that the way in which the dialogue is delivered is dictated by the music doesn't bother him too much. "I'd say the dialogue in Shaw is pretty much frozen, too," says the man who directed the successful production of "Misalliance" here three years ago. Ritchard adds accents in many ways. He takes a hand in the selecting of props and special effects. He brings dancers into scenes with the singing chorus, who by doing such things as running over tabletops or reclining gracefully on the pillows of a Venice bordello give a flavor to the scenes. He encourages a physical exaggeration of characterization. And he is always thinking of little things the actor can do easily, while he is singing, to clarify relationships with the other actors.

Ritchard has collaborated closely with scene-designer Rolf Gerard. The latter has worked towards achieving a romantic atmosphere. This has been done by cutting down on the amount of general light and focussing spotlights on small specific areas which will be highlighted against a foggy background. Mr. Gerard has also used colors audaciously to give a characteristic mood to each of the three sequences. The prologue he has painted in rich browns and reds. The ballroom scene has been carried out in pink, because Hoffman is supposed to be seeing it all through pink glasses. The Venetian episode is in Renaissance style, with much red to indicate passion and a deep blue background to suggest a very romantic night. The final act is elegaic and reminiscent, the style taken from Biedermeier and the color mainly a jade green. Mr. Gerard has also designed the tremendously large number of colorful costumes that will be necessary for three separate tales, and 40 per cent of the total budget for the four new productions to be staged this season has been spent on making the scenery and costumes

(*Continued on page 40*)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

THE SINGER: If, on May 4, 1930 (when incidentally, the debut of Lily Pons was a hopeful gleam in Gatti-Casazza's eye), the Metropolitan had looked ahead twenty years and decided that a coloratura soprano should be "planted" for use twenty years later, it couldn't have fashioned one better than Roberta Peters, who was being born on that date. A product of New York's public schools (P.S. 64 and Wade Junior High), Peters was "scouted" for the Met by none other than Jan Peerce, who observed operatic material in her when she was but thirteen. He brought her to the attention of voice-builder William Herman, who was having unusual success with another girl barely out of high school named Patrice Munsel. Peerce to Herman to Hurok may not rank as one of the great double-play combinations of diamond lore, but, under the skilful guidance of all concerned it brought Miss Peters to the attention of the Diamond Horseshoe on November 17, 1950, fit and ready as an emergency replacement for Nadine Conners as Zerlina in "Don Giovanni." Those who were acquainted with the spotty history of such operatic switches could be seen if not heard groaning at the announcement. But the skilled hands with which she had been formed had provided Miss Peters with not only the voice for Zerlina but ample stage manners, a promising sense of comedy, and all the musicianship wanted. In looking back upon this first professional venture on any stage, Miss Peters doubtless wonders how she dared do it, but similar situations in the future suggest that she does her homework seriously, and has more marginal security in what she undertakes than most singers of her age. Thus, her venture into French opera in the season-opening production of "Tales of Hoffmann" at the Metropolitan should find her calm, confident, and relaxed. Fritz Reiner, an old hand, has counseled young conductors: "Be prepared for 'emergencies.' They are the young conductor's gate to opportunity." He has said of Miss Peters: "A really gifted girl. Her fine preparation should be a lesson to other young American singers." He should know: he was the first conductor Miss Peters ever faced across the Met footlights five years ago. Doubtless there are thousands of young singers who tell themselves, "If Roberta did it, so can I." But let them note well all she did in private before she was called upon to do it in public. —I. K.

Opera 1955

EDITOR'S NOTE: *The following is a list of noteworthy operas issued on discs since the summaries in* SR *Nov. 13, 1954 and* SR *Dec. 11, 1954.*

"AIDA" (Verdi). Recorded on the stage of the Rome Opera House, RCA Victor's latest version is brilliantly engineered and features a strong cast headed by Milanov, Bjoerling, Warren, and Barbieri (LM-6122, $11.94). Milanov is at her most impressive; at times she overshadows the tenor who has a tendency to push in the dramatic moments. Under Perlea's direction, this is a rousing performance.

"AMELIA AL BALLO" (Menotti). The first recording of Menotti's first opera is in the finest *buffa* tradition—lilting, frothy, and thoroughly delightful. Conductor Sanzogno wields a precise but easygoing baton. There is excellent singing by Carosio, Prandelli, and Panerai in this Puccini-inspired work (Angel 35140, $4.98).

"ARABELLA" (Strauss). More excerpts but still no complete recording of this charming echo of "Der Rosenkavalier." An all-star cast interprets six scenes. Schwarzkopf, Metternich, Felbermayer, and Gedda handle their roles expertly. (Angel 35194, $4.98).

"ARLECCHINO" (*Busoni*). The 1954 Glyndebourne production of this short "opera" has been recorded by HMV (ALP 1223). Like many of Busoni's later scores, the work is unclassifiable, not only in points of style, but in form as well. Nevertheless, it is stimulating musical fare, especially as conducted by John Pritchard. The cast is first-rate.

"UN BALLO IN MASCHERA" (Verdi). There is not much of enduring value in either of the two new releases. The first (RCA Victor LM 6112, $11.94), recorded as broadcast in January 1944, features an oddly assembled group of singers (Peerce was a last-minute replacement for Bjoerling), and some rather uneven singing, Peerce excepted. Only Toscanini's drive redeems the set. Cetra's more recent, technically superior, recording (B-1249, $9.96) is economical, occupying two rather than three discs. Its voices, however, are no more attractive than those of its rival.

"BLUEBEARD'S CASTLE" (Bartók). Superb acoustics of Kingsway Hall, sensitive performances by Hellwigh, Koreh, and the New Symphony Orchestra of London under Walter Susskind, meticulous engineering, faultless processing from tape to disk, and a score that ranks with "Wozzeck" as one of the great modern operas, make this a significant release. (Bartók 310/11, $12.90)

"LA CENERENTOLA" (Rossini). Although not in a class with Cetra's Cinderella (Giulietta Simionato), Marina de Gabarain offers a musicianly performance. The other principals, and particularly Sesto Bruscantini, are more than adequate. This 1953 Glyndebourne Festival production is under the secure leadership of Vittorio Gui. (LHMV 600, $9.96)

"COSI FAN TUTTE" (Mozart). An unusual feature of this new Karajan-directed recording (Angel 3522, $14.94) is its tonal design. Recitatives and asides are not declaimed; they are almost conversational in tone. The effect throughout is that of an intimate performance where the gallery does not exist. Benefiting from this musical perspective are the subtly-modulated voices.

"DALIBOR" (Smetana). Originally recorded by Supraphon and released here by Colosseum (CRLP 181/3, $12.94), this performance by members of the Prague national opera house conducted by Jaroslav Kromholc is generally a competent one. The technical aspects are not up to Western standards, but the acoustics of the hall are a compensating factor.

"DON GIOVANNI" (Mozart). London's new "Don" (*XLLA 34, $19.92*) *supersedes* the two already in the LP catalogue. There are many things to admire in this Vienna recording. First and foremost, there is Krips's remarkably clear interpretation, his balance of instrumental choirs and of voices with tutti, the vitality of his rhythmic impulse, his loving attention to detail, etc. Fernando Corena's Leporello, Hilde Gueden's Zerlina, and Lisa della Casa's Elvira are outstanding. As for the Don himself, Siepi is note-perfect and in superb voice, though the role could stand a little more shading and a little less of the bold stroke. Save that Suzanne Danco as Donna Anna is miscast, this is a thrilling performance. An added attraction is the accompanying vocal score, as published by Boosey and Hawkes.

"IL DUELLO" (Paisiello). Sung by a topflight group of singers, and led with style, this *opera buffa* could be given a bubbling performance. As it is, the effervescence is gone, the conducting flat, the recording so-so. (Haydn Society HSL 130, $5.95)

"L'ÉCOLE DES MARIS" (Bondeville). This is Emmanuel Bondeville's operatic debut on LP. The contemporary French composer (b. 1898) was introduced to American discophiles last year with a London International recording of his suite from "Madame Bovary." There seems to be no evidence whatever of "live" performances outside France and Belgium of any works by Bondeville. These excerpts from "L'École des maris" (London Int. 91024, $4.98) provide an explanation.

"UNE ÉDUCATION MANQUÉE" (Chabrier). Of a different order is this work of an "amateur," Chabrier's original one-act operetta. For a long time dismissed by critics as an insignificant early work, this charming score comes into its own in a fine recording made in Paris by Vanguard. (VRS 460, $4.98)

"L'ENFANT ET LES SORTILÈGES" (Ravel). All the care London FFRR customiraly lavishes on recordings by Ernest Ansermet is in evidence in its new version (LL 1180, $4.98) of the musical setting of Colette's enchanting libretto. Harp glissandi emerge with startling clarity, the breath of the flutist can be plainly heard. Yet, in all this transparency there is something missing. Another Ernest (last name, Bour) captured it in the 1948 Paris recording released on Columbia (ML 4153). The latter version had the magical, airy quality so essential to the score.

"FIDELIO" (Beethoven). As in the RCA Victor version (LM 6025), the "conductor's the thing." To those who prefer the intense, frontal attack of Toscanini, Furtwängler's thoughtful interpretation may be intolerable. The elongated introduction to Florestan's aria, the gradual building up of climax, the very sound Furtwängler achieves with an orchestra will irritate the fervent Toscanini admirer. Within this framework, however, the German conductor's performance (LHMV 700, $14.94) is a powerful one. The German language, incidentally, fares better in the HMV recording, particularly in the spoken dialogue.

"LA FORZA DEL DESTINO" (*Verdi*). Despite occasional stridency in the upper register, Callas as Leonora is exciting. Rossi-Lemeni provides a surprisingly vibrant performance of Padre Guardiano, and Serafin keeps things moving. Although in fine voice, Tucker's Alvaro is slightly out of character. Tagliabue has neither the voice nor the interpretation. (Angel 3531, $17.85)

"L'ITALIANA IN ALGERI" (Rossini). Giulietta Simionato, Cesare Valletti and an excellent cast directed by Carlo Maria Giulini are responsible for a delicious performance—the first on discs—of this *opera buffa* (Angel 35192/3, $10.95).

"LUCIA DI LAMMERMOOR" (Donizetti). Columbia's latest version adds little distinction to the recorded operatic repertoire. The efforts of Lily Pons, Richard Tucker and conductor Fausto Cleva are no more than routine. (SL 127, $7.95).

"MADAMA BUTTERFLY" (Puccini). Two new versions have made their appearance. The first, released early this year, features Petrella in the title role; Tagliavini as Pinkerton; and Taddei as Sharpless (Cetra C 1248, $14.94). This fall, RCA Victor (LM 6121, $11.98) brought out a version starring Victoria de los Angeles, with Di Stefano and Gobbi as Pinkerton and Sharpless respectively. The Barcelona soprano sings with her usual concern for beauty of tone, intonation, and phrasing. However, one is always conscious of the fact that she is merely simulating, rather than recreating, the emotions of the heroine. Petrella, on the other hand, evolves a more dramatic conception, but one that lacks the vocal purity of De los An-

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

geles. Di Stefano is a vocally superior Pinkerton.

"MAZEPPA" (Tchaikovsky). This is one of the better Russian tapes. The performance is of Bolshoi Theatre competence (Concert Hall CHS 1310, $17.85).

"EINE NACHT IN VENEDIG" (Strauss). Another superb performance to rank with "The Merry Widow" on the same label. The cast includes Gedda, Kunz, Schwarzkopf, and Loose (Angel 3530, $9.96).

"OTELLO" (Verdi). Tebaldi's magnificent portrayal of Desdemona is the highlight of this London set (LLA 24, $14.94). Del Monaco in the title role pours out some impressive tones. Protti is not quite the sinister character he should be.

"I PAGLIACCI" (Leoncavallo). Both Callas and Di Stefano find themselves singing roles that do not fit them in a new Angel recording (3527, $8.98). The soprano's voice is too dramatic for most of the opera, while the tenor's is not quite dramatic enough. As a result, Gobbi (Tonio) and Serafin, the conductor, are the most satisfactory participants in this performance.

"PELLÉAS ET MÉLISANDE" (Debussy). Debussy is treated to three fine recordings of his opera. The latest (Epic SC 6003, $11.94) boasts the strongest Pelléas of all the sets, Camille Maurane. Fournet, however, is not quite a match for either Désormière or Ansermet.

"RIGOLETTO" (Verdi). The new London version may not have the ideal Rigoletto but, in depth, no better supporting cast can be found on LP. Simionato sings Madalena, Siepi is Sparafucile, and Fernando Corena is Monterone. Hilde Gueden is her usual competent self as Gilda, and Del Monaco as the Duke is remarkably restrained. (LLA 25, $14.94)

"LA RONDINE" (Puccini). Inferior recording (marred by pre-echo) in combination with ordinary singing limit the appeal of a delightful, little known Puccini work. (Entré EL 12, $5.95).

"SADKO" (Rimsky-Korsakov). Mark Reisen as the Viking Guest lends a great deal of excitement to an already colorful score in this Bolshoi Theatre production released by Concert Hall (1307, $14.94). The recording, however, is below usual standards.

"THE SAINT OF BLEECKER STREET" (Menotti). RCA Victor (LM 6032, $7.96) has spared no efforts in making Menotti's latest opera an LP triumph. And so it is. David Poleri, Gloria Lane, and conductor Thomas Schippers produced a model recording.

"LA SCALA DI SETA" (Rossini). Singing and playing are substandard in this Period release (SPL 591, $5.95) of an entertaining comic opera.

"IL SEGRETO DI SUSANNA" (Wolf-Ferrari). Two versions of this one-act opera appeared almost simultaneously. The first (Cetra A 1250, $4.98) stars Elena Rizzieri and Giussepe Valdengo and an English-Italian libretto. The other (Decca DL 9770, $4.98) features Ester Orell and Mario Borriello and only an English libretto. Neither performance is outstanding.

"THE TRANSPOSED HEADS" (Glanville-Hicks). The first Louisville opera commission on LP, this recording is available only to subscribers (LOU 545/6). Based on a Thomas Mann story, the work is in pseudo-Eastern style for the most part.

"LA TRAVIATA" (Verdi). Once again, Tebaldi is the highlight of the recording (London LLA 26, $14.94). Poggi (Alfredo), Protti (Germont) and Molinari-Pradelli (conductor) perform the three other leading roles.

"IL TURCO IN ITALIA" (Rossini). Callas, Gedda and Rossi-Lemeni are the principals in this bubbling performance on Angel (3535, $13.44).

"LA VIDA BREVE" (Falla). Victoria de los Angeles gives a warm interpretation of Salud in this premiere recording on RCA Victor of Falla's early stage work (LM 6017, $7.96). The chorus and orchestra of the Barcelona Opera are sensitively led by Halffter. Especially noteworthy are the recurring fatalistic anvil choruses in the distance, an eloquent backdrop to Salud's great aria, "Vivan los que rien!"

"WIENER BLUT" (Strauss). Angel's operetta cast (Schwarzkopf, Kunz, Loose and Gedda) combine forces in yet another artistic triumph (Angel 35156, $11.90). As in "The Merry Widow" and "Eine Nacht in Venedig," the recording is impeccable.

—HAROLD LAWRENCE.

Tebaldi—Albanese and "Manon"

By PAUL HUME

THE arrival of two new recordings of "Manon Lescaut" would ordinarily lead me not only to review the rival pressings but at the same time to decide which one would get the precious shelf space which daily becomes a more difficult matter in the home of a record reviewer. Listening to the recent entries from London (LLA-28, $14.94) and Victor (LM-6116, $11.94) in the "Manon" sweepstakes brought a firm decision from which further listenings have not moved me: I shall keep both.

Puccini's early triumph is a work of passion, written for bold, lyric voices capable of convincing the listener that this flighty charmer and her gentlemen friends acted on some kind of believable motivation. Dealing with the sparring recordings alphabetically, London's pairing of Renata Tebaldi and Mario del Monaco, plus Mario Boriello's Lescaut and Fernando Corena's Geronte, is opposed to Victor's Licia Albanese and Jussi Bjoerling, supported by Robert Merrill and Franco Calabrese. London adds Luisa Ribacchi in the slight role of the Singer, while Victor uses its recent discovery, Plinio Clabassi, as both Innkeeper and Navy Captain.

One of the decisive factors in favor of Victor is the stunning conducting of Jonel Perlea, who has the Rome Opera Chorus and Orchestra, while on London you hear the work of Francesco Molinari-Pradelli, with the Saint Cecilia Chorus and Orchestra, also of Rome (currently the chorus is touring this country). Name all the names from both recordings you like, when Puccini is on the bill it is the tenor and soprano the public buys.

We have had some reservations about Albanese's singing in recent seasons. You may forget them in listening to this set made in Rome in the spring of 1954. She has never been in more exciting or controlled form. Grant at once that she cannot sing softly, and you have said all there is to say in the way of reservation. Against that is a kind of passionate declamation of the text that is immensely exciting. Her vigor in enunciation makes a ponderable difference in the big moments. For an example, take her singing with Merrill—who has never been in such fine form to my hearing—in their duet at the beginning of Act II. This scene, coupled with Perlea's taut hand on the orchestra, reaches an explosive force at the great high C sharp that Tebaldi is not allowed under her more leisurely leader. Nor can Signor Boriello begin to rival the luxuriant sound of a really enlivened Merrill. None would deny that it is more appropriate for Tebaldi to insinuate the problems she faces behind her "silken curtains" than for Albanese to shout them out loud. And in vocal finesse Tebaldi is magnificent. She shades every word and note with that Muzio-like imagination that makes her so glorious these days.

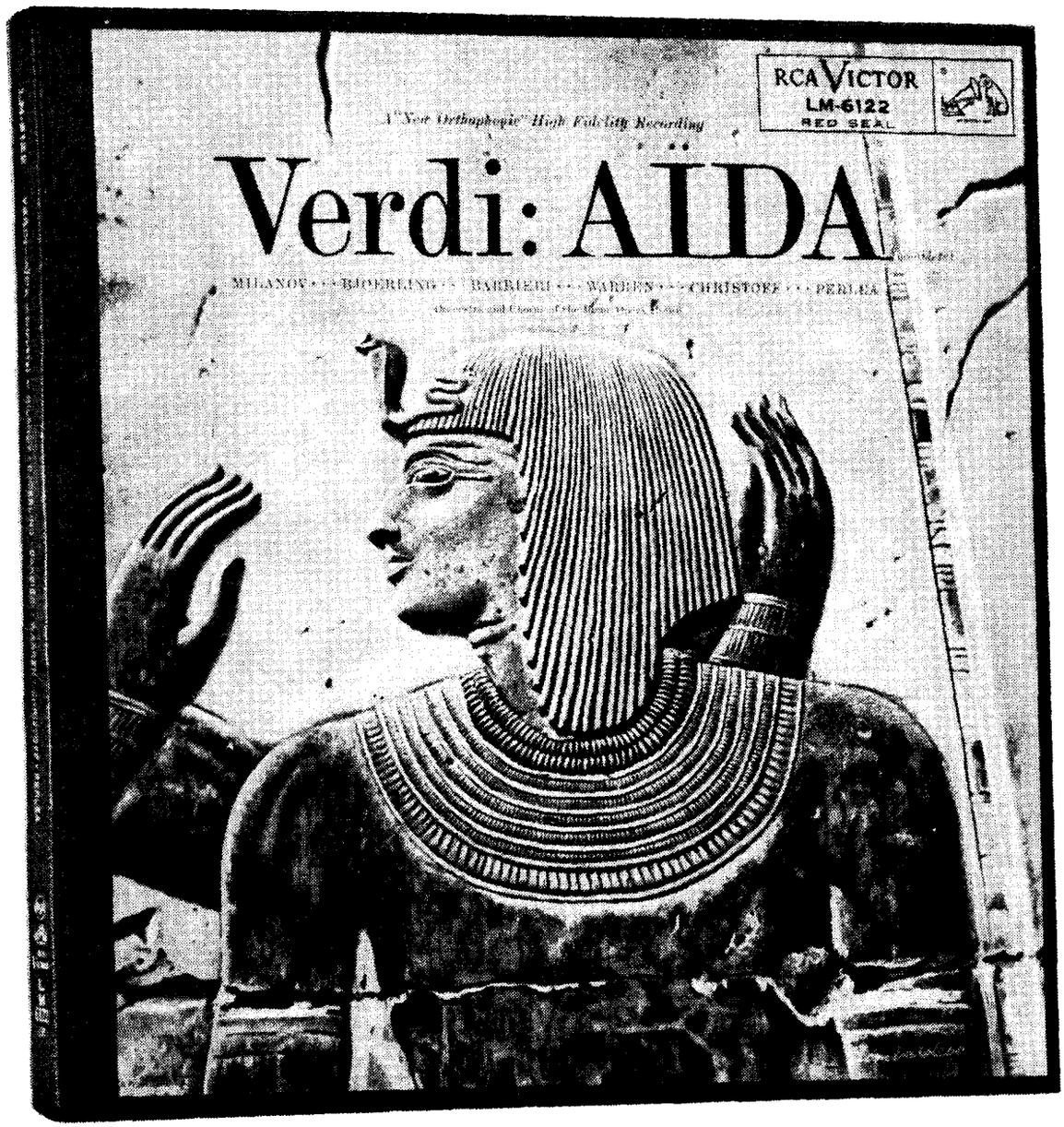
As for the tenors I have no strong preference. Del Monaco is vocally superb in the role. Bjoerling in top form has more art if the barest suggestion of less command—he insists on riding the big high notes a shade too hard for their best intonation. Why quibble? London's conductor takes matters a bit more easily than the whiplash of Perlea proves then to need. Each recording has qualities of supremacy, in sound, in casting and in total effect.

ONE of the naturals for a single twelve-inch LP opera has suddenly leaped into its proper place in the catalog with two recordings: Ermanno Wolf-Ferrari's "The Secret of Suzanne." A one-time favorite at the Met, with Lucrezia Bori in one of those roles which, by temperament and her unique gift for the stage, she made memorable where many others might fail. Suzanne's Secret is built on a thread more slender than the puff of smoke that is the whole plot of the story. Cetra (A-1250, $4.98) has put the opera into enticing form. Elena Rizzieri is a singer of style, who manages even unseen to suggest that the whole thing is worth playing with for about fifty minutes. And for that time she gives it wit and asperity. Her voice is all it needs to be, and in the opera's only aria, "Oh gioia la nube leggera," she shows a fine lyric line. Giuseppe Valdengo has the bite and style for the suspicious husband who finds himself deceived by a cigarette. And with the fine Turin Radio Orchestra, Angelo Questa moves the sparkling musical stuff with the enlivening touch that can kindle not only a cigarette but a whole charming score. This set is the choice over its nearest rival.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MILANOV · BARBIERI · BJOERLING
WARREN · CHRISTOFF · PERLEA

conducting the Rome Opera House Chorus and Orchestra


RCA VICTOR
LM-6122
RED SEAL
A "New Orthophonic" High Fidelity Recording
Verdi: AIDA
MILANOV · · · BJOERLING · · · BARBIERI · · · WARREN · · · CHRISTOFF · · · PERLEA

THE ALBUM YOU'VE WAITED A LIFETIME FOR...

with the greatest operatic cast ever recorded

Complete on three Long Play records with Italian-English libretto, story of the Opera, and notes by Olin Downes. (LM-6122) Only **$11.98** *in triumphant "New Orthophonic" High Fidelity sound.*

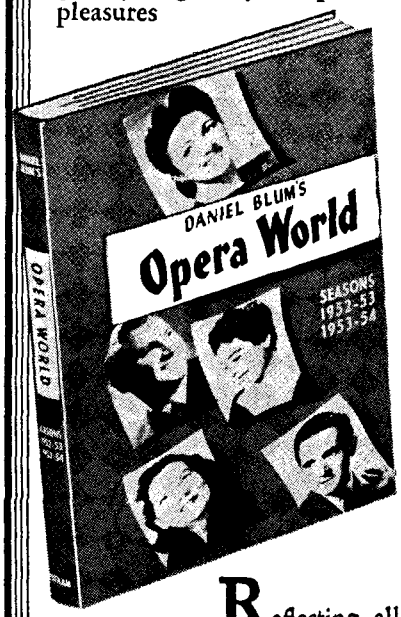
RCA VICTOR

Nationally Advertised Price

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For every opera lover

. . . whether you're a box-holder in the Golden Horseshoe, an LP collector, or a radio listener, this book will greatly heighten your operatic pleasures



Reflecting all the glamour and excitement of opera at its best, OPERA WORLD contains the full record of the past two seasons at the Metropolitan and New York City Center, complete with comprehensive text and photographs of new productions and leading singers. There are also articles on the San Francisco and other seasons in America, plus an authoritative article on opera in Europe, including an account of the major musical festivals. This text-and-picture book by Daniel Blum, well known for his *Theatre World* annuals, is intended to become a yearly fixture. It will add much to your enjoyment of the new opera season.

"Invaluable record . . . The wealth of photographs presents a vivid gallery of present-day stars at peak moments of their careers."
—St. Louis Globe Democrat

OPERA WORLD

By DANIEL BLUM

More than 250 photographs

$6.00 at all bookstores

G. P. PUTNAM'S SONS
210 Madison Ave., New York 16

Britten's Eighth, Walton's First

—Douglas Glass.

A SUBSTANTIAL portion of Sir William Walton's first opera ("Troilus and Cressida") and all of Benjamin Britten's eighth ("The Turn of the Screw") provide clear evidence on discs of the ferment that has been brewing in England since the end of the war. The date is significant, for it was the nationalization of Covent Garden, the establishment of the Arts Council, and the expanding activities of BBC after 1945 which have brought about these and other consequential results.

How Britten's work would add up on the stage there is no way of telling, for it is unconventional in plan and treatment, as befits the Henry James story from which it is derived. As presented on London XLL 1207-8, $9.96, it suggests considerable possibilities for either television or the films. By contrast with such large scale works as "Peter Grimes," "Billy Budd," and the still unheard (in United States) "Gloriana," this Britten score is closer to the scale of "The Rape of Lucretia," though a more certain piece of writing. We are informed by the painstaking annotation of Donald Mitchell that the work is built on a theme and thirteen variations, plus subordinate motives associated with various characters. This scheme may emerge with more clarity on closer association, but the success or failure of the work would be dependent on the total musical impression rather than on the technicalities of the plan involved. It strikes me, on the whole, as a step forward for Britten, strong in imaginative power, sure in execution, and potentially possessed of considerable theatrical effect.

If there is a general qualification to be made about the work and its performance, it would have to do with the intelligibility of the English text. One could hardly follow the dialogue just by ear alone, though such performers as Peter Pears, Joan Cross, and Jennifer Vyvyan are more than commonly careful in their enunciation. David Hemmings and Olive Dyer, who sing Miles and Flora (the children), are rather difficult to understand. Fortunately, the records come with a complete text of Myfanwy Piper's libretto and we will presumably be able to follow every word unaided, eventually. Since these members of the English Opera Group, directed by the composer, have been doing the work since its premiere in Venice in September 1954, they are as practised in its intricacies as one could ask.

THOUGH I was not one of those who enthused about the performance of Walton's "Troilus and Cressida" in the New York City Center recently, I will say that Angel 35278, on which the composer directs the Philharmonia Orchestra, plus vocalists Elisabeth Schwarzkopf and Richard Lewis (who participated in the premiere at Covent Garden last December), makes out a good case for those who did. It contains the best music in the score, involving the title characters, and in the context of excerpts, rather than isolated spots in an evening-long performance, these are highly listenable combinations of music, words, and voices.

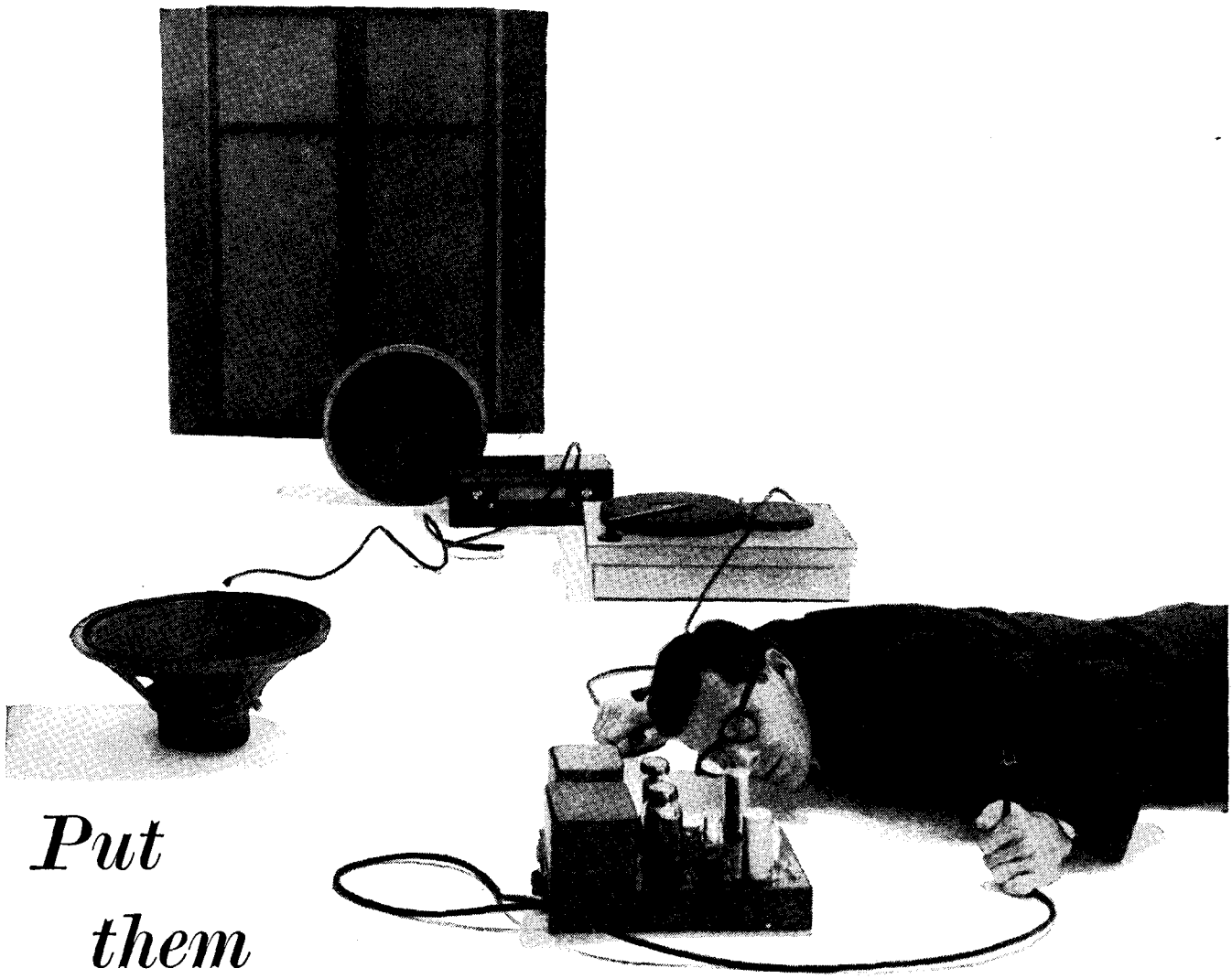
Moreover, the qualities of vocal artistry that Schwarzkopf, particularly, and Lewis, secondarily, bring to the music are of high distinction and inherent interest. She has done few things that reflect equal credit on her ability to sustain an atmosphere by voice. Considering that Schwarzkopf is not native born, her English enunciation is remarkably pure and decidedly contributive to the illumination of what she is singing. Lewis, too, is a master in this phase of singing.

Nor should Walton's contribution to the performance of his work be underestimated. He makes much of the subtle harmonic fluctuations which color the instrumental texture, and the superb orchestra does its share, also, to give distinction to the writing. In technical management the recording ranks very high.

As for the total impression of the score, the kind of uninteresting dialogue heard between Cressida and her servant Evadne (Monica Sinclair) midway through Side Two is what, multiplied many times in the full work, depressed my attention in the theatre. Thus, if these excerpts are not the major fraction of Walton's score, they embrace what—in this one opinion—are its major interests.

—I. K.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Put them all together...

they wouldn't produce a drum beat!

The Hi-Fi components pictured above cost—roughly—$1106. That's a lot of money. For a lot of system.

Trouble is, without a record, this system won't produce so much as a drum beat.

With a record, it's amazingly faithful. Put an ordinary recording on the turntable, you'll get an ordinary play back. Put a Capitol "Full Dimensional Sound" recording on it—and hear how less than a $5 investment makes $1106 worth of components really come to life.

There's a reason. A record rating jury of experts keeps Capitol "FDS" recordings light-years ahead of conventional sounds.

When they decide an artist has given an exceptional performance, and that it has been flawlessly recorded by Capitol's sound engineers and technicians—they label that record "*Capitol Full Dimensional Sound.*" It's the purest high fidelity that can be achieved by the recorder's art.

Enjoy the great artists of our time on Capitol "FDS" Recordings.

INCOMPARABLE HIGH FIDELITY IN FULL DIMENSIONAL SOUND

Capitol REG. U.S. PAT. OFF. CLASSICS

FDS FULL DIMENSIONAL SOUND

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Russian Opera from Yugoslavia

BORODIN: *Prince Igor. Soloists, chorus and orchestra of the National Opera, Belgrade, conducted by Oscar Danon. London* ffrr XLLA 30, $24.90.
MUSSORGSKY: *Khovanshchina. Chorus and orchestra of the National Opera, Belgrade, conducted by Kreshimir Baranovich. London* ffrr XLLA 29, $19.92.

IF THESE WERE not described as the only complete renditions of the operas so far on records, I would regard them as a pitiful attempt that should be forgotten. Personally I doubt the value of this virtue, and I also must correct another assumption in regard to these productions. I know several so-called soft-chair strategists, illiterate in the most elementary aspects of world affairs, who continually voice their opinions despite the constant errors in their judgments and predictions. It must be they who originated the idea that these Yugoslav recordings of Borodin's "Prince Igor" and Mussorgsky's "Khovanshchina" were done "to please the Russians." Not at all. On the contrary, they may have been made to show that the Yugoslavs can do Russian opera better than the Russians. They fail completely. Only a year ago the Soviets released a recording of the Bolshoi Theatre's performance of "Prince Igor," and if the Yugoslavs did not hear the difference between that and their own I am amazed at their judgment.

Nor would it be easy to equal Boris Christoff's performance of Mussorgsky's "Boris Godounoff" ("His Master's Voice"). And Christoff, besides being a superb artist, has impeccable Russian pronunciation, and was supported by an all-Russian cast conducted by the late Issay Dobrowen, another Russian—thus offering a performance that could rival any produced in Moscow. Nothing remotely resembling this is the case with the Yugoslav National Opera in Belgrade. Their orchestra sounds like that of a provincial theatre, which incidentally it is. They have neither a chorus comparable to the Russian nor soloists. First of all, they should have been properly coached in the Russian language, since they chose to perform the operas in the original. There is no excuse for Slavs to have such atrocious pronunciation. (Christoff, a Bulgarian, could serve them as an example.)

"Khovanshchina" is less known, less popular, but has pages of Mussorgsky's best music. But the so-called first performance on records is presented in such monotonous way that some listeners might claim the music tends to go in one ear and out the other. As in "Prince Igor," the same distortions of the language mar musical phrases, and the lack of musical resources on the part of the soloists reduces a master's work to the commonplace. Yet, for one who knows what all this is supposed to be about, of the two productions "Khovanshchina" is the better. Kreshimir Baranovich has better control of the orchestra and a more expert way of blending it with the singing, as he has a smoother way of introducing the solo parts. This cannot be said of his colleague Oscar Danon, who conducts "Prince Igor." Had Mr. Danon's interpretation brought to the fore all the Tartar savagery in Borodin's score that others seem to him to have overlooked the rough edges could be forgiven. His is the most tepid performance I have heard in years.

I happened to discuss "Prince Igor" with Oscar Danon in 1946 when he came to the Prague Music Festival. I met him at the home of Rafael Kubelik, then the permanent conductor of the Czech Philharmonia. "He is a partisan-fighter," Kubelik said introducing Danon. "When he conducts he lays a pistol on the conducting desk and woe to one who misses a note." Danon must then have been in his early thirties. He is dark like a shadow: his eyes are black, his short cropped hair is black, and he was dressed in a black suit. We got into a discussion about Russian operas not being produced often enough in the Western countries, and Danon spoke of "Prince Igor" as an example. I mentioned one of the reasons—its unnecessary length. Danon's eyes flashed, but he let me explain what I meant.

I said that Borodin had worked so long on his score (eighteen years) that in the final version "Prince Igor" lost its thread of continuity as a whole as well as the dramatic tension it had in its original libretto. "I am an enemy of dualism and dualistic theories in chemistry, in biography, in psychology, and in philosophy, as also in the Austro-Hungarian Empire," I quoted Borodin. "Yet, as if it had been done intentionally, everything in 'Prince Igor' came in pairs like the animals in Noah's Ark: two khans—Konchak and Gsak; two Vladimirs—Galitzky and Poutivlsky; two women in love—Yaroslavna and Konchakovna; two fools — Skula and Eroshka; two brothers—Igor and Vsevolod; two love affairs, two outrages on the princely dignity, two captive princes, and two victorious Polovetsian armies."

"So?" Danon raised his eyebrows. "So," I said, "we have in the United States a new version of the opera, which, keeping most of the original material intact, reduces it from four acts to three." This version, I told him, was given to me by the late Theodor Komissarjevsky. All the cuts and the changes of some parts from one act into the other are so well done that it is perfectly obvious that it is the work of a master stage director with an expert musical knowledge. And I added that I had done the adaptation in English of the Russian text. "You should be shot!" Danon said. I swallowed the verdict and winked at Kubelik. "And he means it too," Kubelik laughed.

Well, I have lived long enough to hear Danon's performance, which I fervently hoped would be better, if only for the sake of my story—and Danon, meanwhile, took his company's version to London where he may have unwittingly paved the way for "Kismet's" raging success. If Danon is still toting that gun, I would hate to be in Charles Lederer's shoes.

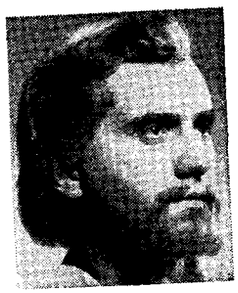
—VICTOR SEROFF.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LONDON RECORDS

TRUE HIGH FIDELITY ffrr

OFFERS THE WORLD'S FINEST OPERATIC CATALOG BECAUSE IT BOASTS THE EXCLUSIVE SERVICES OF THE WORLD'S FINEST OPERATIC ARTISTS


Ettore Bastianini

Inge Borkh

Guiseppe Campora

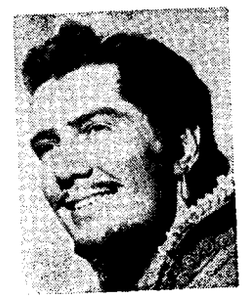
Fernando Corena

Mario Del Monaco

Lisa Della Casa

Guiseppe Di Stefano

Hilde Gueden


Jerome Hines

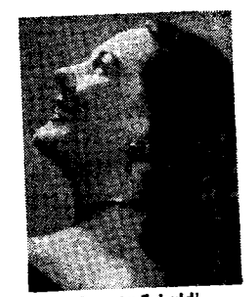
George London

Gianni Poggi

Aldo Protti

Cesare Siepi

Guilietta Simionato


Renata Tebaldi

Recent complete operatic recordings singled out for acclaim by press and public:

R. STRAUSS: Salomé (Goltz, Dermota, Patzak, Krauss cond.)	XLL-1038/9	$ 9.96
R. STRAUSS: Der Rosenkavalier (Weber, Gueden, Jurinac)	XXLA-22	$19.92
VERDI: Otello (Del Monaco, Tebaldi, Protti, Corena)	XLLA-24	$14.94
VERDI: Rigoletto (Del Monaco, Gueden, Protti, Siepi)	XLLA-25	$14.94
VERDI: La Traviata (Tebaldi, Poggi, Protti)	XLLA-26	$14.94
PUCCINI: Manon Lescaut (Tebaldi, Del Monaco, Corena)	XLLA-28	$14.94
MOZART: Don Giovanni (Siepi, Corena, Gueden, Della Casa)	XLLA-34	$19.92

To be issued shortly are these superb performances:

MOZART: Die Zauberflöte (Magic Flute) (Gueden, Schoeffler, Simoneau)

MOZART: Le Nozze di Figaro (Siepi, Gueden, Della Casa)

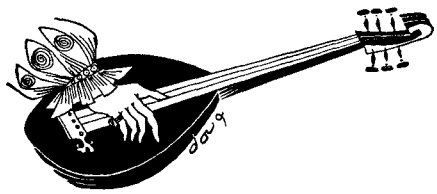
PUCCINI: Turandot (Borkh, Tebaldi, Del Monaco)

VERDI: La Forza del Destino (Del Monaco, Tebaldi, Siepi)

DONIZETTI: L'Elisir d'Amore (Di Stefano, Gueden, Corena)

DONIZETTI: La Favorita (Simionato, Poggi, Bastianini, Hines)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Gounod in Provence, Bizet in Ceylon

By HERBERT WEINSTOCK

OUTSIDE specializing linguistic and philological circles Frédéric Mistral (1830-1914), the foremost modern writer in the "langue d'oc" of Provence, a recipient of a Nobel Prize for Literature in 1904, is known chiefly for his twelve-canto poem "Mirèio," a tragic epic of the Provençal countryside. The year of the publication of "Mirèio"—1859—was also the year of the first performance, at the Théâtre Lyrique, Paris, of the enduringly loved "Faust" of Charles Gounod. During the succeeding years Mistral and Gounod were in correspondence; the industrious Michel Carré made the Provençal poem into a viable French five-act libretto—and Gounod composed "Mireille," his seventh opera. As first heard at the Lyrique on March 19, 1864, "Mireille" was received with indifference; on December 15 of the same year, at the same theatre, a three-act version was received no better. Nothing made "Mireille" a success until 1939, when the Opéra-Comique revived it in a version edited by Reynaldo Hahn which has become firmly imbedded in the repertoire. As part of the 1954 "Festival d'Aix en Provence," this version (apparently still further edited by Henri Busser) was sung in the Val d'Enfer at Les Baux, one of the rare occasions on which an opera has been performed outdoors in the actual setting of part of its story.

The recording of "Mireille" made at Aix a few days after that first performance at Les Baux won a Grand Prix du Disque when issued in France by Columbia. Angel has now issued it here in a handsome package, including a lavish forty-eight page brochure containing many attractive photographs and drawings, articles on Aix, the Val d'Enfer, Mistral, and the origin of both poem and opera; the complete libretto in French and English; and a glossary of Provençal terms—but no data on the editing of libretto and score as here performed. All this truly impressive machinery overshadows the opera, a charming, honest, rustic work that somehow resembles the "Troilus and Cressida" of Sir William Walton in possessing all the outward signs of a first-rate opera and in suffering from melodic anemia. Gounod's score is not so much banal as thin—I am tempted to say dim. Occasionally it is pretty, occasionally impassioned. But mostly it just goes unirritatingly on. The well of melody which Gounod had tapped for "Faust" was low when he returned to it for "Mireille." (Be it noted that because this edition of the opera omits Mireille's famous "O légère hirondelle," the record-makers have thoughtfully supplied that frivolous waltz-song as a separate half-inch band on the last side.)

Technically, the recording of "Mireille" is superb. André Cluytens conducts cleanly, but without much nuance or fire, the following forces: the Aix Festival Chorus directed by Elisabeth Brasseur; the Orchestra of the Société des Concerts du Conservatoire, Paris; and soloists headed by Janette Vivalda (Monte Carlo Opera) as Mireille; Nicolai Gedda as the hero, Vincent; Michel Dens as the villain, Ourrias; André Vessières as Mireille's father, Ramon; Madeleine Ignal as Vincent's sister, Vincenette; and Christiane Gayraud (La Scala) as the sorceress, Taven. Only Vessières and Gayraud use beautiful voices beautifully, but the whole cast is better than adequate. As of "Mireille" itself, so of this performance as an entity, I find it impossible to say anything either enthusiastic or damning.

One year before the 1864 *première* of "Mireille" the Lyrique audience had heard an opera by the twenty-four-year-old Georges Bizet: "Les Pêcheurs de Perles." Set in a never-never-land Ceylon, this three-act tragedy continues to shine by the very qualities that "Mireille" lacks—the purely musical qualities summed up as genius. True, "The Pearl-Fishers" is marred by lapses of taste, by patches of treacle, by over-urgence; but it abounds in communicative melody, displays genuine dramatic insight, and prefigures that ability to create characters and atmosphere which would blaze up twelvé years later in "Carmen." Angel has now brought us the third LP version of this delightful opera, with André Cluytens conducting (much more stylishly than in "Mireille") the Opéra-Comique Orchestra and Chorus. The excellent Martha Angelici is Leïla, Henry Legay a full-voiced Nadir, Michel Dens a vigorous Zurga, and Louis Noguera a properly stately Nourabad. Each of the two earlier LP versions of "The Pearl-Fishers" (Renaissance SX-205 and Epic SC-6002) retains unique virtues, but this new version collects the largest number of virtues in one place.

Offenbach

Continued from page 32

for this first opera stylish and sparkling.

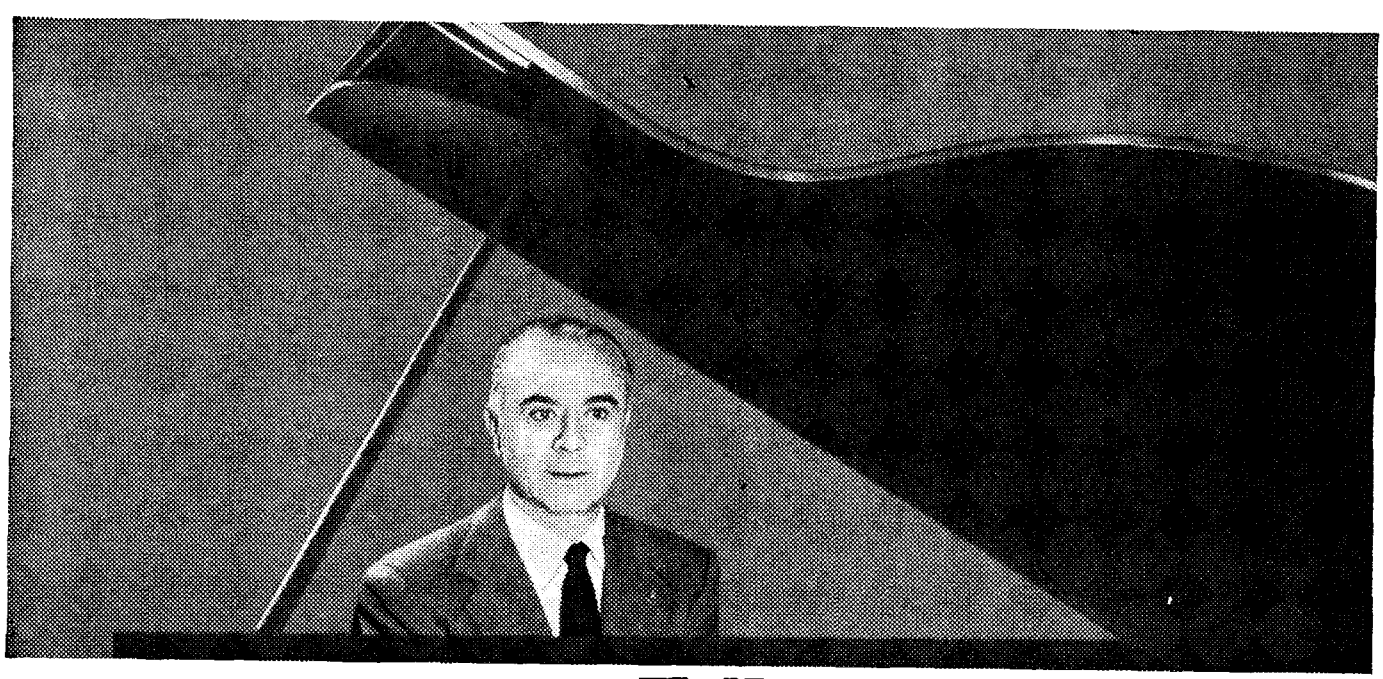
INCIDENTALLY, the improving quality of the scenery and costumes at the Met is a most hopeful recent development. Responsible for much of the improvement is thirty-year-old Herman Krawitz, whom Bing brought in to reorganize the tradition-bound backstage operations. Mr. Krawitz, instead of trying to save pennies by laying off men and complaining about the high salaries stagehands received, tried instead to find ways of using these skilled workmen more efficiently. To do this he took the logical step of building and painting all his scenery with his own staff, as is done in European theatres. Instead of a skeleton crew puttering around all summer while the Met was closed, he now has a substantial group of men gainfully employed the year round. The men are happier and so is the Met. In fact, the money saved by intelligently using manpower and the Met's own resources has enabled them to put a little more into getting better costumes. In addition they have bought two projectors.

According to Mr. Krawitz, the next step will be to do the same thing with the Met's costume-repair shops as he has done with the painters, carpenters, electricians, and other stagehands. Of course, the present Metropolitan Opera House will never present anything close to the ideal conditions for efficient repertory operations. Mr. Krawitz looks with a gleam in his eye at the recent announcement of a new home for the Met on West 66th Street. In it he imagines an electronic switchboard operated from the orchestra pit; enough space backstage to make possible rear projection of scenes, 180 feet x 120 instead of the present 100 x 72; elevator; sliding and revolving stages; enough space directly behind the stage to store the Met's entire repertoire (the present system allows a maximum of three operas to be stored at the Met at one time); above or below the stage a large area which could manufacture all costumes, a wig shop, and a storeroom for all these.

Since Mr. Bing hardly hopes for such an opera house before 1960 (and who knows how long thereafter) the next few seasons will still be under current conditions. However, "Les Contes d'Hoffman" should give opera-goers a shadow of the future, since it is the first opera to be built and painted entirely by the Met's own workmen.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ITURBI



...and he's on RCA VICTOR records!

Transfixed by an Iturbi recital, a critic once searched for words adequate to describe his emotion. He found precisely what he was looking for in a poem by Robert Browning. For his column next day, the critic wrote: when Iturbi plays "God's in His heaven: All's right with the world."

José Iturbi conducting the Valencia Symph. Orch.
Long Play (LM-1937) $3.98

Music of Debussy, Falla, Beethoven and others.
Long Play (LM-1167) $3.98

Iturbi recordings you'll want to own:

Rhapsody in Blue (Gershwin), others.
José and Amparo Iturbi, Duo-pianists.
Long Play (LM-9018) $3.98

Encores by José Iturbi.
Music of Debussy, Liszt and Chopin.
45 EP (ERA--32) $1.49

RCA VICTOR

Nationally Advertised Prices

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MUSIC BY KERN

—*Culver.*

Kern as a young man—"his songs are pretty basic commodities."

SIMON AND SCHUSTER have solved the problem of how to take proper note that November 12, 1955, marks the tenth year of the passing of Jerome Kern by issuing "the words and music of his fifty best-loved songs" (as the title page declares), with an introduction and occasional interpolations along the way by Oscar Hammerstein II, in excellent arrangements by Dr. Albert Sirmay. This is a handsome production even by S&S standards, with blue marginal frames for the prose pages, many atmospheric photos and drawings, and a sufficiency of everything to make $7.50 seem a moderate price.

To be sure, that anniversary could be noted with nostalgic references to the durability of Kern's creations and a small rundown of his unique qualities, but how much more suitable it is to have this documentation of those creations and qualities! Out of the fifty, there are barely half-a-dozen whose titles do not recall a complete creation, and those (with such names as "How'd You Like to Spoon with Me," "An Old Fashioned Wife," and "One Moment Alone") merely reflect the fact this field is broader than it seems. Of the remaining forty-four or -five there are few indeed that are not part of the weekly Sunday to Saturday TV, record, and radio diet.

This argues two things: one that they are pretty basic commodities: "Bill" and "Sally" and "Sunny" and "Wild Rose," "Why Was I Born?" "Smoke Gets in Your Eyes," "Make Believe" and "Ol' Man River"; the other, that they have a toughness of fiber as well as a softness of outline to resist almost daily abuse over a period of years and years. It was only weeks ago that Noel Coward, seeking a Kern reference for a tribute during his TV show with Mary Martin, settled on "They Didn't Believe Me." It was fresh and welcome and up to date in its context, sounding as strong and individual as the day it was written. That day, incidentally, was 'way back in 1914, which suggests that styles change and fashions alter in popular music, but the standards of good writing have stood firm where Kern pitched them forty years ago.

In fact, it might well be possible to argue that Kern invented the modern show tune as we know it—lilting, simple, unpretentious, yet with a definition and balance all its own. Certainly he was writing them before any other members of what I like to think of as an American version of "The Six" (Gershwin, Youmans, Berlin, Rodgers, Porter, and himself), and they have all flowed, in lesser or greater degree, from the examples he instituted. Berlin, to be sure, had his "hits," such as "Alexander's Ragtime Band," as a young man even prior to 1914, but these were very much in the ragtime area. It was not until the later "Follies" and the early "Music Box Revues" that Berlin moved into consideration as a melodist, and the Kern star was way up high by that time.

Hammerstein has grouped his choices into three periods—the early one identified with the Princess Theatre, which produced such intimate efforts as "The Girl From Utah," "Leave It to Jane," "Very Good Eddie," etc.; the famous middle one of such Broadway successes as "Sunny," "Sally," "Show Boat," "Sweet Adeline," "Music in the Air," and "Roberta"; and the later one, largely identified with such Hollywood luminaries as Fred Astaire and Ginger Rogers. That is probably as satisfactory a system as might be devised, bearing out, as it does, Hammerstein's quotation of the veteran publisher Max Dreyfuss's observation: "Jerry's music never changed." Elliptically, this relates back to the previous reference to Coward's choice of "They Didn't Believe Me" and its timeless charm; yet it also speaks vastly for the personality and strength of his creative faculty.

OF THE "Six" mentioned above, Berlin and Porter have always written to their own words and vice versa, which puts them in a separate category; Youmans's career was a relatively brief one and the greatness

—*Hirschfeld on "Sweet Adeline"* (The New York Times).

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of such songs as "Tea for Two," "Without a Song," "Time on My Hands," and "Through the Years" is on an individual, rather than a generic, basis. But Gershwin was at first hardly the composer he became when, in his brother Ira, he found his predestined collaborator; and Rodgers has been, since the formation of the Hammerstein partnership, a somewhat different kind of composer than he was when responding to the mercurial influence of Larry Hart.

Kern, however, moved through a succession of lyric partners—beginning with Herbert Reynolds, who is credited with the words for "They Didn't Believe Me"—including, for substantial periods of time, Otto Harbach and Oscar Hammerstein II, then Dorothy Fields, Johnny Mercer, E. Y. Harburg, and Ira Gershwin. None was successful, much, in influencing him to write anything but a Kern song. The probability is that this had a great deal to do with his preferred method of work, which was to evolve a musical idea first, to which the words would be fitted. Or, as Hammerstein phrases it: "Once his notes had found their right words he would play his piano, close his eyes, and screech out the song ecstatically." Yet he was capable, on occasion, of performing the miracle in reverse. Certainly "The Last Time I Saw Paris" is as unmistakable a Kern tune as any, the words shaped to it as artfully as could be imagined. *Check*: It is a setting of a text written by Hammerstein when the Nazis entered Paris, and on which Kern draped his mantle as skilfully as if the procedure had been reversed. In this case, he assimilated the text in the inimitable Kern manner and what came out was as much a manifestation of his own personality as if the tune were always there, and the words fitted to it.

As one leafs through the 220-odd pages of this volume, reading the music silently (if one has the knack) or fingering it over at the piano, one is confronted by one incontestable fact: practically without exception, these are songs to be sung, rather than played or danced, always the line is vocal, and the names that come back as one moves from one decade to the next are invariably those of singers: Julia Sanderson and Frank Crumit, Helen Morgan, Jules Bledsoe and Paul Robeson; Tamara, Irene Dunne, etc. Outside their destined domain they made superb material for such tunewise singers as Lawrence Tibbett, John Charles Thomas and, again, Noel Coward, whose version of "The Last Time I Saw Paris" is a rare instance of his interest, as performer, in any material but his own.

HERALD TRIBUNE, SUNDAY, NOVEMBER 19, 1939

"Very Warm for May," First Jerome Kern Show in Six Years

"Very Warm for May," which opened at the Alvin Theater Friday night, had its most recent predecessor in "Roberta" at the New Amsterdam in 1933. Co-author with Mr. Kern is Oscar Hammerstein 2d. The cast includes Jack Whiting, Eve Arden, Hiram Sherman, Donald Brian and Grace McDonald

—Illustrations from "The Jerome Kern Song Book."

Nevertheless, some of Kern's creations have been elected, by the most rigorous kind of natural selection, into that personal hall of fame maintained by the jazz brethren. This accolade is no respecter of persons, and its award is based on one consideration alone: suitability to the special purpose involved. There is hardly a performer on any jazz instrument who hasn't put his personal imprint on "Who?" while "All the Things You Are," "Long Ago (And Far Away)," "Make Believe," and "Yesterdays" have been rendered in every tempo from *lamentoso* to *furioso*. I don't say the results in every instance have been equal to, or an improvement on, the original; but the sincerity of the tribute can hardly be doubted.

The basic fact about Kern, then, would have to be that he managed somehow to make a fusion of the lyric elements of the popular song with the rhythmic ones, meanwhile weaving in a sufficiency of harmonic interest to keep the ear as well as the toe interested. He had more musical education than most of his predecessors—the New York College of Music can pridefully claim a part in that education, his teachers including such illustrious names as Alexander Lambert, Albert von Doenhoff, and Paolo Gallico—a condition that can be found in his writing more by inference than insistence. He had the strength of purpose never to "write down," and the kind of self-critical faculty that is summed up in the word "taste."

If we have the pleasure, these days, of enjoying the periodic revivals of "Porgy and Bess," the performances of "Oklahoma," "South Pacific," and "Carousel" and the promise of "Pipe Dream," plus the host of other superior musical plays from "Finian's Rainbow" to "Annie Get Your Gun" and "Guys and Dolls," a large share of credit must go to Kern. Not merely for the specific example of "Show Boat"—which, Oscar Hammerstein records, was announced to him on the telephone by Kern as a "Ziegfeld production" before the producer, who merely had to put up the money, was even consulted on the subject—but for his steady, year-in-year-out devotion to a concept of quality.

H. L. Mencken once expressed a truth vividly by saying: "No one ever went broke underestimating the intelligence of the American public." But many have enriched us by estimating that intelligence to be, at least, the equal of their own. Among those individualists Jerome Kern has his own singular place. —I. K.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Writers and Writing

Continued from page 16

monies even of Lawrence's own opponents, such as Harry St. John B. Philby. Some of the quotations are torn out of context and some are not even accurately transcribed. Strangely, Mr. Aldington seems to have overlooked a book from which he could have extracted a good many nuggets —another Lowell Thomas book, "The Boy's Life of Colonel Lawrence." All in all Mr. Aldington has more than thirty pages of footnotes and bibliography, which suggest to one reader at least the need to amend Disraeli's famous dictum about the three lies. The amended dictum might read: There are *four* lies: Lies, damned lies, statistics and . . . footnotes.

Notes

UNBOGGING JOYCE: If James Joyce sometimes repels readers, at least he frequently invites commentators. The development of his style—like that of Beethoven or Picasso—is a beautifully simple and logical progression: first came his collection of impressionistic sketches entitled "Dubliners"; then "The Portrait of the Artist as a Young Man," of which an earlier version survives to show its internal evolution; then came the epic "Ulysses," which compresses its universals into the span of one day, June 16, 1904, in Dublin; and finally there was the intractable "Works in Progress," a *tour de force* which spirals up to where few can follow. The reader who enjoys the earlier books is frequently bogged down by "Ulysses," and here the commentators can do their most useful rescue work.

Until the present the best brief introductions to Joyce have been by Harry Levin (in 1941) and by W. Y. Tindall (in 1950); and now William Powell Jones has written **"James Joyce and the Common Reader"** (Univ. of Oklahoma, $3) on a far more elementary level than its predecessors. Within the limits he has set for himself Mr. Jones has performed his job with enthusiasm, accuracy, and taste. If he sometimes seems to oversimplify, perhaps he is gauging his "common reader" more realistically than have other explicators. As a guide his book should lead to comprehension and enjoyment.

—Robert Halsband.

THE IMPONDERABLES OF STYLE: "I never knew a writer yet," Samuel Butler remarked, "who took the smallest pains with his style and was at the same time readable." Love of paradox sometimes led Butler to such exaggeration, for style is an inescapable element of writing. In his volume entitled **"Style"** (Macmillan, $4) F. L. Lucas begins with Butler's remark, and then for eleven chapters brilliantly shows how many writers have thought and written on the subject of style. He treats many topics, from such imponderables as the writer's character and sincerity to such details as metaphors and grammar. As an example of how misleading incorrect grammar can be he tells of the man who when he fell into the sea bawled, "No one shall save me. I will be drowned." He probably was, if his rescuers understood him literally.

Since these chapters are based on lectures (at Cambridge) they are lively, varied, and conversational—qualities of the best-written style, as Mr. Lucas points out. His precepts are not startlingly original. But they emphasize qualities not often dealt with in manuals, such as variety, urbanity, gaiety, vitality, and sincerity. In considering a writer's character as the "foundation of style" he seems to be heading for the narrow moral criticism of Ruskin, but he avoids it by his qualifications and exceptions. Besides being a treatise the book is so stuffed with fine quotations from modern and classical literatures (all translated except those in French) that it is also an anthology on the subject of style.

—R. H.

FRASER YOUNG'S LITERARY CRYPT NO. 646

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 646 will be found in the next issue.

CBZEAFGDZ HKAGLMH

NOZL GM PQQRH,

SLF PGZH NOZL GM

MSPRH.

FADOZHH FZ STBSLMZH.

Answer to Literary Crypt No. 645

One can acquire everything in solitude—except character.

—Stendhal.

Fiction

Continued from page 18

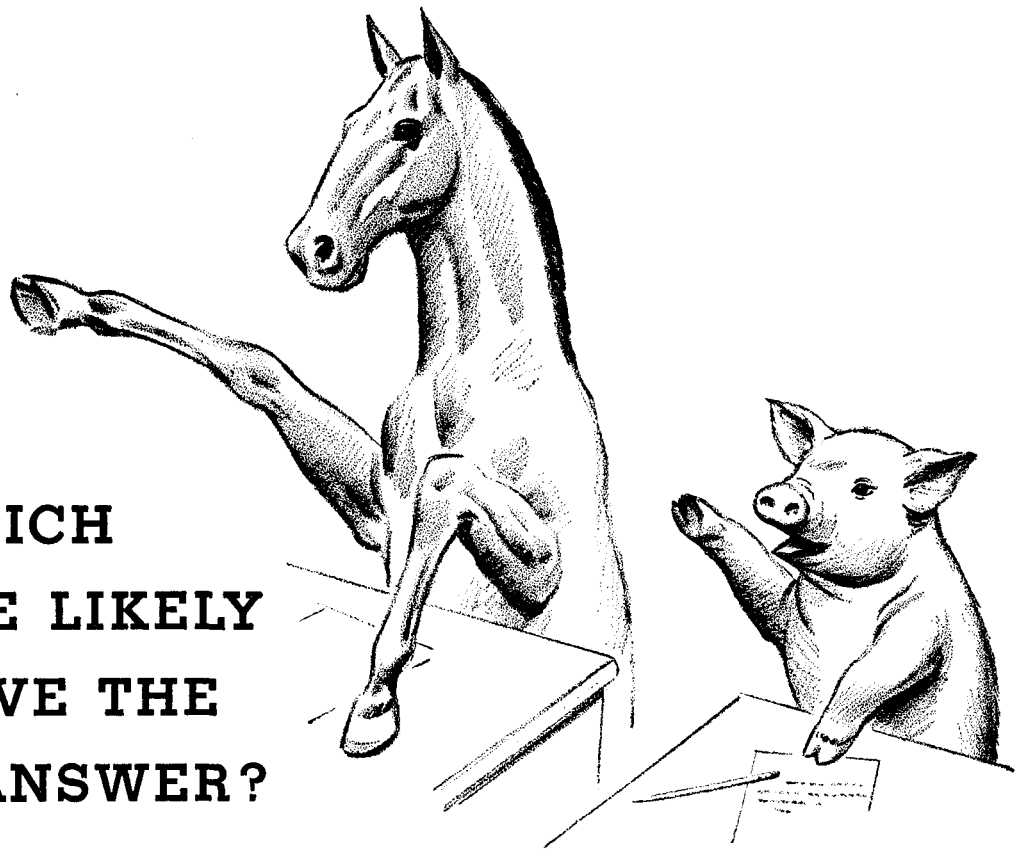
far-off conflict called World War I, and the story is a patchwork of his reminiscences about that war and the years between it and the second one. He had returned to civilian status an ardent pacifist and married a girl who espoused the same cause with equal fervor. She remains steadfast to it, but he, with Hitler's terrible storm threatening the horizons of liberty, regretfully deviates. Their son, pulled both ways, finally chooses that of his father, joins the RAF, and dies for his decision. Hargreave's wife, whose principles had always been stronger than her capacity to love, leaves him, and he finds himself alone, reexamining his past, attempting honestly to decide if his moral decisions had been the right ones and, if so, whether they had been worth the cost.

This is a simple, unpretentious, believable piece of work which dramatizes some problems with which many ordinary people are faced in a divided world. Some readers, bred on stronger fare, may well find it to be too naive and too strengthless with sentimentality. But in many spots it touched a responsive chord in me, like a fragment of melody from some style of song long out of fashion, but fondly remembered. —Jerome Stone.

ARGENTINA UNDER THE PERONS: A somber view of Buenos Aires in the heyday of Peron and Evita is provided by Maria Flores's **"The Call from the Calle Moreno"** (Doubleday, $3.95). The call is for Dr. Felipe Gentili, a mild-mannered physician who is routed out of his bed one chilly morning to minister to a badly bashed up casualty of the special police. The victim had received too much publicity to be allowed to expire in jail of his injuries, or even to be thrown under a truck, as was the cops' gentle wont, and, after his errands of mercy, which make him painfully aware of the underside of the regime, the doctor is unable to disengage himself from the attentions of the police or from the destiny of their victim. Basic decency finally drives Gentili to risk his life in open conflict with the Peronists.

Miss Flores's detailed knowledge of Argentine society is both a debit and an asset. It gives the novel authority, but it also leads to the introduction of a profusion of secondary characters who add more confusion than local color to the novel. But the final chapters of "The Call from the Calle Moreno" regain the story's initial momentum and move swiftly to a grim finale. —Martin Levin.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



WHICH IS MORE LIKELY TO HAVE THE RIGHT ANSWER?

Although the horse has never been known to bet on people, he still isn't quite as smart as the porker who has only a frying pan in his future. This is not intended to be a commentary on people. Rather, it's the result of the findings of a Columbia University professor who concerns himself with such matters as the I.Q. of animals. And it's just one of the hundreds of interesting facts in the fascinating, beautifully illustrated section on "Animals" in World Book, the all-family reference work.

World Book is not only complete and authoritative, but appealing, stimulating, and inviting. That's why, year after year, more families buy World Book than any other encyclopedia. See for yourself. Send for the lively, illustrated reprint, "Animal" and "Ant," prepared right from the "A" volume of World Book. There's no cost or obligation, although we do have a motive. We'd like you to see why World Book deserves a place in *your* home and the lives of your family.

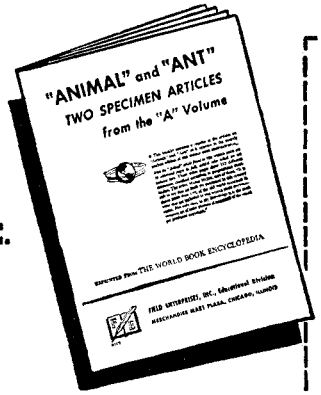
World Book

ENCYCLOPEDIA

Field Enterprises, Inc., Educational Division, Merchandise Mart Plaza, Chicago 54, Illinois

This interesting WORLD BOOK reprint is yours FREE.

Use this convenient coupon!



Mr. John Dienhart, Field Enterprises, Inc., Educational Division
Dept. 126A, Box 3565, Chicago 54, Ill.

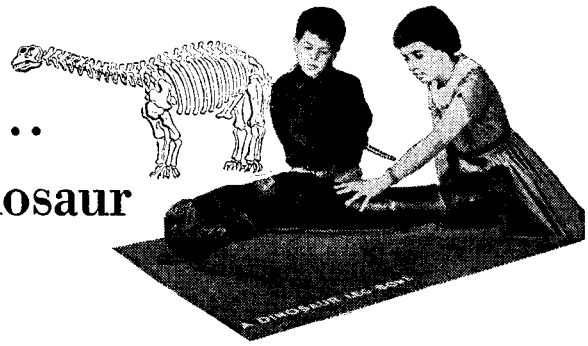
Please send me your free reprint from World Book, "Animal" and "Ant."

Name_____

Street and Number_____

City_____ Zone_____ State_____

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



The House on 79th Street... where you can touch a dinosaur

Outside, it's just a big building on New York's West 79th Street. But step inside the American Museum of Natural History and the whole world is within walking distance. Here is the blazing sunlight of Africa with massive gorillas, lions, antelopes and eight magnificent elephants. In the Hall of North American Mammals, you can tour the National Parks and see among others, the mountain lion at Grand Canyon, the coyote at Yosemite and the grizzly at Yellowstone.

Here in a short afternoon, you can see how the American Indians used to live, you can study birdlife beneath brilliant Pacific skies, stroll along the ocean floor or visit the stars in the Hayden Planetarium. In Brontosaur Hall you look up at the 66-foot skeleton of the "Thunder Lizard" and look back over some 200,000,000 years. You'll see actual dinosaur footprints found by a Sinclair-sponsored expedition, and run your fingers over a piece of fossilized bone, mounted on a pedestal for those who would like to touch a dinosaur.

America is a big land and rich in natural marvels. But for concentrated adventure and excitement, the building on 79th Street must be reckoned the most fascinating 23 acres in the world.

Free **TOUR INFORMATION** – If you would like to visit New York City or motor elsewhere in the U.S.A., the Sinclair Tour Service will help you plan your trip. Write: Tour Bureau, Sinclair Oil Corporation, 600 Fifth Avenue, New York 20, N.Y.

SINCLAIR Salutes the American Museum of Natural History

For adding to man's knowledge of the world he lives in, for making this knowledge a living and meaningful experience, and for demonstrating the importance of conservation of the natural wealth of our lands and wildlife.

SINCLAIR
A Great Name in Oil

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BOOKED FOR TRAVEL

Across the Brenner and Into the Freeze

STROLLING down the Bahnhofstrasse a day after strolling down Fifth Avenue it seemed that Zurich, these fall days, is even more loath to give up summer than New York. The birches and firs in the green garden of the elegant Baur au Lac Hotel stirred languidly in the breeze off the lake. At five in the afternoon an orchestra, still in white flannels, was playing "Sleepy Time Gal," while dancers slid over the open-air terrazzo floor. The last geraniums of summer—or maybe they are the first of autumn—were still bright and red in the windowboxes. Sailboats and paddleboats slipped soundlessly across the Zurichsee. From the water's edge swans padded up the cobbles to beg bread from homebound *hausfrauen* trapped at the corner bus stop.

The marquee of a cinema advertised "Destry der Sheriff mit Audie Murphy," and a drugstore nearby offered the "new Hollywood lipstick color 'Sieh Rot'," alias See Red. Although the speed of air travel is tending to make an amalgam of all cultures, the fusion thankfully is not altogether complete. In a New York supermarket one day I am, after busting across the Atlantic in a Swissair tube, in a Zurich supermarket the next. Here the shopper is admitted without a push or a pull to the immaculate store whose doors are equipped with electric eyes. No children ride the wire baskets here, though. The baskets are wheel-less and must be carried over the arm.

Slung neatly onto racks by the flange of their caps are rows and rows of toothpaste tubes. The tubes do not contain toothpaste but mustard, mayonnaise, and an item called anchovy butter. In this cocoa world the chocolate bars come in a score of flavors, including Cappucino and cognac-with-eggs.

The arcades that adjoin the east bank of the River Limmat were bright with flowerstalls brimming with heather, black-eyed Susans, mums, and yellow daisies. The students were back too, in white caps, swilling beer in the corner *stube*. Chestnuts twitched on hot tin drums on the sidewalk. In the window of a fancy grocery crayfish awaited the shopper beside the shrimp still in the shell, alongside the loaves of pate, the trays of herring preserved in their armor of jelly. Live eels frittered away their final hours twirling in a tank. A sign beguiled the shopper to take home Coca-Cola in the handy carton "*für den Haushalt.*"

Since a German Swiss can get as sentimental over a wurst as a *Wienerlied,* one pork store offered an artful display of salamis and bolognas tumbling, harvest-like, out of grape-festooned wicker cornucopias.

On the corner a man with a sudden hunger from the plentitude of the vitrines could deposit a franc in a vending machine built into the building wall and extract two hard-boiled eggs and a pie-cut of cheese. Everything is up to date in Zurich, a city which now has four new hotels. The Waldorf, in which I stayed my first night in town, has a radio and television in every room. The plumbing functions if your foot finds the button hidden in the floor. The door key has no serrations, but a series of dots on the flat side.

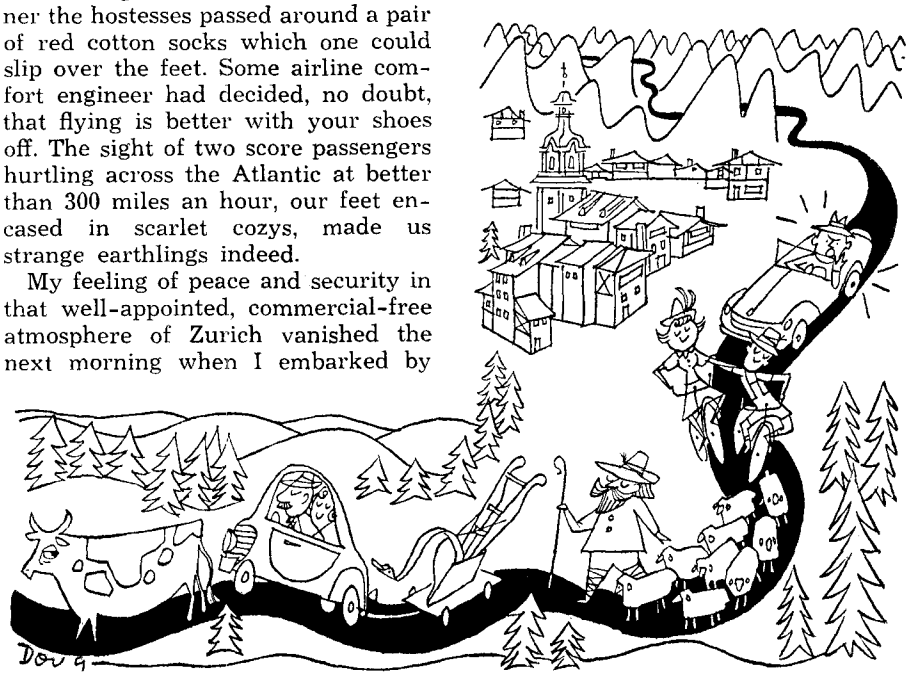
AS FOR Swiss television, it goes on for an hour or two every night and is as yet untrammeled by commercial exhortations. The result, on the night I watched it, was a short amateur ballet, a long windy speech by a stout burgher in a starched collar on the Pestalozzi Children's Village, followed by a film on that laudable enterprise. Anyway, it was a change from the prior night, which I had spent fully reclined on one of the sleeper seats of Swissair's New York-Geneva flight. After a four-hour dinner the hostesses passed around a pair of red cotton socks which one could slip over the feet. Some airline comfort engineer had decided, no doubt, that flying is better with your shoes off. The sight of two score passengers hurtling across the Atlantic at better than 300 miles an hour, our feet encased in scarlet cozys, made us strange earthlings indeed.

My feeling of peace and security in that well-appointed, commercial-free atmosphere of Zurich vanished the next morning when I embarked by car in the direction of Liechtenstein, Austria, Italy, and the Alps. There is no speed limit in Switzerland and it is a distinct pleasure the first hour or so to find oneself free of signs that scold, "Warning—Speed Controlled by Radar." Nobody has to employ radar when the speed is controlled by cows, bicycles, and roads that suffer from curvature of the incline.

I have also come to the inevitable conclusion that most Swiss farming is done on the highways. Ploughs, furrows, and threshers rattle along the main roads, sometimes in connected trains, all of them at a speed of .02 kilometers an hour. On these narrow two-lane highways an unkempt haywagon can block the view clear to Austria.

And the cows. An *enceinte* Jersey occupies a lane and a half. Shepherds, I am sure, promenade with their herds merely to keep them company, for they seem to make little effort to keep them out of the automobilists' paths. A blast of the horn will reward you with a stern look that suggests that you are the interloper.

And the bicycles. A gregarious lot, at least once on wheels, the Swiss like to ride their bicycles side by side. Three bikes so spaced can fill a highway. Sometimes, in a moment of uncontrolled affection, a bicyclist will drape his arm over a neighbor's shoulder while riding. Then only a dedicated bulldozer can get through. With the cold weather the Swiss have taken to riding their bikes with hands stuffed in the hip pocket. This habit has proven a considerable loss to local glove manufacturers and also, I suspect, there has been a loss in bike riders too. For night-riding some bicyclists put lights on their two-wheelers, others merely affix reflectors. A



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Professionals* DRIVE thru EUROPE in a NEW CAR the AUTO-EUROPE way!

Costs Less Than 3rd-Class Train!

Auto-Europe buys you a brand new car, delivers it abroad. It's *your* car, yet you pay only normal depreciation! No purchase price to pay, no investment, no responsibility, no fuss!

Simca, Hillman, Volkswagen, Mercedes-Benz, Fiat, etc. Other plans, too: purchase—rental—repurchase.

*Recommended by travel editors Richard Joseph, Charles Rolo, Jerry Pastene, Don Short and others.

Write Dept. SRN for "Facts and Costs."

AUTO-EUROPE, INC.

25 E. 54th St., N. Y. 22 PL 3-1752

Freighter Voyages

N E W S

Travel the comfortable leisurely way. Be one of an intimate ships company on a voyage of adventure and romance. Visit Japan, Manila, Hong Kong. See Rio de Janeiro, Montevideo and Buenos Aires. Spotless cheerful Norwegian ships. Luxurious cabins with private bath or showers. Tasteful, tempting meals — smorgasbord. Courteous, capable English speaking Officers, stewardesses and crews. *For real satisfaction nothing equals* freighter travel. Enjoy the best via the IVARAN LINES

ASK YOUR TRAVEL AGENT OR WRITE

IVARAN Lines

STOCKARD & COMPANY INC.

General Agents

17 BATTERY PLACE NEW YORK 4, N. Y.

—EGYPT—

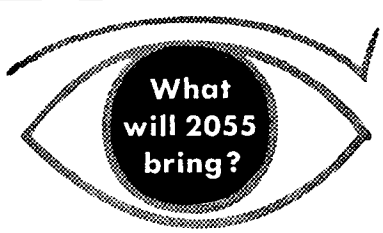
——the NEAR EAST——

——and PERSIA——

A fascinating tour beginning March 2nd, through April 25, 1956. Cairo, Luxor, Jerusalem, Petra, Amman, Damascus, Baghdad, Teheran, Isfahan, Beirut and Istanbul, and extending to GREECE. Delphi, Olympia, Epidauros, Corinth and Athens. Leadership: Dr. James H. Breasted, Jr. Colorful, informative and delightful. Write:

BUREAU of UNIVERSITY TRAVEL

13 Boyd Street Newton, Mass.



THE FORESEEABLE FUTURE

by Sir George Thomson

At all bookstores, $2.50

IF YOU WRITE

A publisher with standards invites your attention. No condescending, misleading promises, no high-pressure sales devices—such as you may already have experienced. Just honest, careful subsidy publishing, by book people—which is rare enough!

THE AMERICAN PRESS

Mr. Saunders, 489 Fifth Ave., N. Y. 17

third group just pedals in the dark and lets the devil take the hindmost. And that's what frequently happens.

One of the dangers of driving in Austria is eating, for the Austrians eat as if the Russians were marching on Vienna. The blue-plate lunch at the Hotel Post in St. Anton, where I stopped the other day, began with cauliflower soup the consistency of new cement. There followed an immense dish of spinach topped with a fried egg. Then came the main course —a *wiener schnitzel* bordered by an Alpine range of fried potatoes and a side order of spaghetti that would have strangled Caruso. Dessert was a plate of sliced apples fried in batter and sprinkled with powdered sugar.

IN TIME I developed a number of methods for staying awake after an Austrian lunch. One was to drive past a squadron of motorcyclists. It is part of the regimen over here for a motorcycle rider to encase himself in an ankle-length coat of black leather, a shiny plastic crash helmet, and immense goggles. It's enough to scare a Marine.

If one has been immoderate at lunch it is moderately eye-opening to pass a Messerschmidt, one of the new cars one may expect to meet on European roads. It is, to get right down to facts, a plastic bubble mounted on three wheels, resembling a miniscule plane whose wings have just been sheared off, perhaps by the last car it passed. The passengers ride one behind the other, and to the first-time viewer look not unakin to men from, say, Saturn.

If one has eaten heavily at the luncheon table the best way of coming fully alert in a hurry is to have one's car filled at an Italian service station. Gassing up my rented Plymouth in Italy, and it wasn't altogether empty either, cost almost $10. Tourists can ask for special coupons at the border, and with these in hand the price is reduced a third. But it is a loophole in these official tourist safeguards that a rented car that has been once across the border into Italy during the year is not eligible again for the reduction before twelve months are up. Thus, the 600-mile drive from Zurich to the Italian Alps and back cost nearly $30, a fact which will keep me awake for some time. The office accountant has reported sick with a heart murmur.

I would point out to all car travelers that arrangements made through the AAA proved indispensable. The carnet carried in the glove compartment was a perfect *laisser passer* at the Swiss border (two minutes), Austrian border (one minute), Brenner Pass (five minutes). Nobody ever asked to open a bag and I passed from the gentle brooks and farmlands of Austria over the 132 curves of the Brenner and was shortly rolling through Italy being exhorted from the roadside signboards to fill my camera with Ferrania film, my gas tank with Esso, my soul with the sights of Agrigento, my stomach with Strega liqueur. There was a special plea to my liver to revitalize itself at Montecatini. Up ahead the mountains rose and the signs fell away. Soon there were just the great peaks and the snow, and the billboards were left to the lowlands. Maybe *that's* why men climb mountains. —HORACE SUTTON.

The Criminal Record

The Saturday Review's Guide to Detective Fact and Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
CLOAK WITHOUT DAGGER *Sir Percy Sillitoe* (Alelard-Schuman: $3)	Memoirs of lifelong policeman (later MI 5 chief) include start in Africa, good cases in Britain.	Pleasantly anecdotal, with good inside views of law enforcement; new light on Fuchs mess.	Highly readable.
THE RARE ADVENTURE *Bernard Fergusson* (Rinehart: $2.75)	Scots couple visit Tunisian isle where ancestor was top guy; hell breaks loose.	Fine travelogue; knowledgeably handled and literate; cast human.	Large plus mark.
THE LONG BODY *Helen McCloy* (Random: $2.75)	Basil Willing, Conn. police analyst, solves fall-or-pushed tragedy that widows nice gal.	Mystery with roots in past sprouts second death; strong on atmosphere.	High-keyed.
LIVE BAIT FOR MURDER *William Herber* (Lippincott: $2.75)	Chi. Eye Jimmy Rehm goes to Govt.'s aid as Commie plot unfolds; takes New Orleans trip.	Deferred honeymoon adds to confusion as pace hottens and villains pop out of burrows.	Sprightly.

—SERGEANT CUFF.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

What Makes a Genius?

Continued from page 10

genius equaled by few in the history of the world. The two cannot in his case be viewed separately, for military capacity served primarily to implement his political plans.

PAUL CÉZANNE (1839-1906): One of two modern painters who made positive creative contributions to their art form, he achieved a synthesis of essential structure and surface appearances. Recognizing the existence of geometric forms in nature he contrived, by emphasizing planes, to give a greater logic to his colorful paintings.

NIKALAUS COPERNICUS (1473-1543): Outstanding among astronomers, he firmly established the heliocentric theory of the universe.

MARIE CURIE (1867-1934): With her husband she first discovered, then isolated, the metal radium as a powerful cure for some of mankind's worst ills, not to mention the infinitely varied and important industrial uses of the element.

DANTE ALIGHIERI (1265-1321): Universal poet, pioneer in the use of Italian as a literary language, he was authentic innovator of form in literature. He was, indeed, the literary pursuivant of the Renaissance.

CHARLES DARWIN (1809-1882): Through a lifetime of creative study and experimentation he established the doctrine of the origin of species through natural selection.

ALBERT EINSTEIN (1879-1955): On the basis of pure creative analysis he propounded new and fundamental theories of the nature of matter which have been generally accepted in his own lifetime, have added immeasurably to our knowledge of the external world, and have opened up limitless avenues of physical research and development, not the least of which is atomic fission.

DESIDERIUS ERASMUS (1466-1536): Great moral philosopher, apostle of common sense and rational religion, he was the greatest Renaissance humanist, and the philosophical father of the Protestant Reformation.

ALEXANDER FLEMING (1881-): Already distinguished for his research in the little-known field of antibiotics, he was led by curiosity and imagination to an analysis and understanding where others had been blind, and

mexico
Picture yourself in the exciting atmosphere of Mexico . . . enjoying perfect climate . . . discovering a romantic, colorful country . . . all at amazingly low cost!
wonderful MEXICO has everything!
Your travel agent will tell you
THE MEXICAN GOVERNMENT TOURIST BUREAU
New York Chicago Los Angeles San Antonio
San Diego Houston New Orleans Miami Toronto

MAKE WINTER RESERVATIONS TO FLORIDA AND CUBA ON NATIONAL NOW!

World-famed STAR to MIAMI and PALM BEACH from New York and Washington

DC-7B, DC-7R Star—finest by far! World's fastest airliners . . . unsurpassed luxury . . . half-fare Family Plan in effect Tuesdays, Wednesdays, Thursdays. Radar equipped for the smoothest air travel of all!

Also DC-6B STAR flights to HAVANA, TAMPA, JACKSONVILLE from New York

See your travel agent or call NATIONAL for reservations anywhere

FLY NATIONAL
AIRLINE OF THE STARS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

brought about the discovery of the curative properties of penicillin, first of a growing family of "wonder drugs."

BENJAMIN FRANKLIN (1706-1790): A many-sided philosopher and statesman, he established the identity of lightning and electricity, and propounded the basic theory of positive-negative electrical charges.

SIGMUND FREUD (1856-1939): Undisputed founder of psychoanalysis, and hence of an entirely new method of treating psychic disturbances. The sharp divergences among his pupils and associates as to the details of his theories did not impair their belief in the basic principles of psychoanalysis, and must not be permitted to discredit the importance of his contribution. Neither can it be discredited by the unscrupulous quacks who have sought to profit by the novelty of psychoanalysis and have thereby retarded public acceptance of Freud's discovery.

GIOTTO DI BONDONE (1267-1337): The great humanizer of painting, he brought natural action and natural feeling to his subjects, moving steadily away from the dead conventionalism of the past. He worked on the threshold of the Renaissance, as did Dante in literature, and opened the door to the astonishing versatility and realism which followed. It has been said that he "recreated" the art of painting; rather he gave it dimensions it had never had before.

JOHANN WOLFGANG VON GOETHE (1749-1832): One of the world's greatest imaginative and philosophical writers and outstanding in many areas of intellectual and practical activity, he foreshadowed Darwin in biological research and enunciated the law of organic evolution.

JOHANNES GUTENBERG (1397-1468): His invention of printing with movable type provided a mechanical extension for the mind of man which literally revolutionized human society.

HANNIBAL BARCA (247-183 B.C.): Greatest of all military geniuses, father of tank warfare, whose battles still serve as models, he was also an outstanding statesman and civil administrator.

HEINRICH RUDOLF HERTZ (1857-1895): He established the electromagnetic nature of light, laying the scientific basis for the development of wireless telegraphy and telephony, including radio broadcasting and television.

LEONARDO DA VINCI (1452-1519): Greatest of them all, there was virtually no field of human knowledge to which he did not make some notable contribution. Outstanding as painter, sculptor, architect, engineer, anatomist, he anticipated Dr. William Harvey's theory of blood circulation by two centuries, and laid down an aerodynamic basis for the Wright Brothers 400 years later.

NICCOLO MACHIAVELLI (1469-1527): Building on the foundation of his own broad experience and penetrating analysis of the problems of government, he wrote a classic treatise which established him as the father of the modern science of politics.

MICHELANGELO BUONARROTI (1475-1564): Probably the greatest painter, sculptor, and architect of all times, he made great and lasting creative contributions to the arts in which he excelled.

NAPOLEON BONAPARTE (1769-1821): Ranking with Alexander and Caesar as military genius, he was at the same time a creative genius in statescraft and administration. His contributions of a peaceful character to France and the world are outstanding, but have been overshadowed by his military record; it can be only a matter for speculation what his position in history might have been had not virtually his entire adult life been devoted to warfare.

ISAAC NEWTON (1642-1727): Already famous for his work on the refraction of light and for his origination of differential calculus, he first fully understood and enunciated the law of gravity.

LOUIS PASTEUR (1822-1895): Discoverer of the cause of fermentation, he first positively associated bacteria with disease and opened up the whole field of immunization.

PRAXITELES (Fourth Century B.C.). Greatest of the Attic sculptors, he was the originator of fully-rounded form and realism in sculpture, deeply influencing the work of all succeeding sculptors down to but not including the neo-primitives of our century. Credit for his creative contributions must be shared with his contemporaries Scopas and Lysippus, but the best available evidence points to Praxiteles as the great creator.

SAINT PAUL (64 A.D.): Master of organization and what has come to be known in twentieth-century trade jargon as "promotion," he assumed leadership of the confused and persecuted disciples of Jesus, formed what may, without disrespect, be termed the most effective "sales force" in history, and made the Christian faith a force to be reckoned with by the holders of temporal power.

WILLIAM SHAKESPEARE (1564-1616): Greatest and most versatile of dramatic writers, he left a body of literature which synthesized much of the wisdom of all time, and which remains after nearly four centuries the second greatest source book in the English-speaking world.

SOCRATES (470-399 B.C.): Before him philosophy in the Western world had been primarily interested in cosmology—speculation on the character of the universe. Socrates made the central problem of philosophy the formulation of a rule of life, which has remained its focus ever since. With the teachings of Socrates the "practical rule of reason" came into its own. In the words of Cicero, "He brought down philosophy from heaven to earth."

VINCENT VAN GOGH (1853-1890): Foremost among the so-called expressionists in the art of painting, as contrasted with the impressionists who preceded him. He could be called the first great emotional poet among painters, for as a poet uses words to convey his own private feelings, so Van Gogh, even in a landscape or a still life, employed selection and exaggeration of detail to convey a meaning not inherent in the objects themselves.

LITERARY I.Q. ANSWERS

1. Oliver Wendell Holmes. 2. George Buchanan. 3. Jacques Barzun. 4. Aristotle. 5. Henry W. Longfellow. 6. Roger Ascham. 7. William Lyon Phelps. 8. William James. 9. Sir John Cheke. 10. John Dewey.

"WAIT a minute!" cries an outraged voice. "You can't get away with that! What about Edison?"

"Where's Thomas Jefferson?"

"Where are Richard Wagner, and Bach, and Mozart, and Palestrina?"

"How about Keats and Shelley?"

"And Voltaire and Molière?"

"And Toscanini?"

Well, what about them, and many others? Why isn't Marconi in the list? And Ehrlich? And Hitler?

Let's take another look at our description of genius:

"Genius is creative; it goes beyond talent, and adds to the body of permanent knowledge in any field something of value which was not there before.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Genius presupposes a continuous flow of creative thought and activity, even though the tangible results which can truly be classed as products of genius may be very few."

So what about Edison and Marconi and, for that matter, Henry Ford?

On that record the eminent achievements of these men, and many others who might be named in the same inventive category, were primarily derivative. Each built upon the pure research of others, and put it to practical use. They may not be included here unless you broaden the definition of genius.

Marconi, for example, applied to practical purposes the findings of Hertz and others—he did not invent wireless telegraphy.

Ford revolutionized manufacturing through his adaptation of mechanical methods and devices already in existence and, as a by-product of his one-man industrial revolution, brought equally radical changes in a wide range of other industrial practices.

Edison had a marvelous record of achievement in electronics, but it was a case of finding the most practicable method of putting to use the fundamental research of his predecessors.

In this sense none of these men was an *originator*, and it is not at all to their discredit to say so, any more than it would be a disparagement of Sarah Bernhardt to say she never wrote a play.

This brings us to Toscanini and a host of other performing artists. Interpretation, however great, cannot by our definition be classed as genius.

But Bach, Mozart, and Wagner, and Palestrina? Surely Wagner developed an entirely new music form? Didn't Palestrina virtually originate polyphonic composition, and didn't Bach teach us what the piano was good for? And certainly the great Mozart—how about Mozart?

Wagner didn't develop a new music form; rather he built on a foundation already laid, and a very imposing structure it was, but not creative in our sense.

Palestrina did not invent polyphony, but brought it to a high and intricate stage of development.

Bach certainly did things for the piano for which we should be eternally grateful, but this cannot be classed as creation. As for his wonderfully complex compositions in the classic, almost mathematical, form, parallel to the polyphony of Palestrina, but never meeting, it took Beethoven to marry the two forms and give new depth and dimensions to music.

Mozart? Did he really originate or did he, with towering talent and industry, build magnificent edifices of

Saturday Review
A TOSCANINI-FIDELITY "FIDELIO" By Irving Kolodin
THEY'RE SELLING YOUR UNCONSCIOUS By Lydia Strong
FALL BOOKS TO CHILDREN'S BOOKS
☆
we take pleasure in announcing that a one-year subscription to The Saturday Review has been entered in your name as the gift of
WITH GREETINGS OF THE SEASON

Perfect Gift For Friends Whose Time Is Limited... But Whose Interests Are Not

Today's expanded SATURDAY REVIEW cuts across all the vital areas of American life and thought . . . covers subjects of current interest that range from foreign policy to foreign cars, from atomic energy to the $64,000 question.

A SATURDAY REVIEW subscription is a gift you can give – confidently – to everyone who shares your own interest in ideas, books, music, entertainment and the arts. For 52 stimulating issues, 52-gifts-in-one, the price is moderate indeed –

Only $5 for each subscription after the first (at $7). And of course, your own subscription—new or renewal—may be included at these special rates.

So don't delay. Make sure the gift announcement card we'll sign and send in your name—as well as first copies of SATURDAY REVIEW—arrive in plenty of time for Christmas, use the handy coupon below *today*.

The SATURDAY REVIEW
25 West 45th St., New York 36, N. Y.

Please send SATURDAY REVIEW for one year to the following:

Name_____
Street_____
City_____ Zone____ State_____
Gift Card Should Read "From_____"

Name_____
Street_____
City_____ Zone____ State_____
Gift Card Should Read "From_____"

Name_____
Street_____
City_____ Zone____ State_____
Gift Card Should Read "From_____"

SPECIAL CHRISTMAS GIFT RATES

First 1 one-year subscription (Your own or gift).....$7
Each additional subscription.....$5

The above rates apply to the United States and its possessions. For Canadian subscriptions, please add $1.00; all other foreign, $2.00.

MY OWN NAME IS

Name_____
Street_____
City_____ Zone____ State_____

☐ *Please include my own subscription*

☐ *New* ☐ *Extension*

I enclose $..... ☐ *Bill me*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

sound upon the firm foundation of form bequeathed to him by Bach and Haydn?

Of Voltaire, Moliere, Keats, Shelley, and Lord knows how many other writers what can be said? Here is an extremely subjective, almost amorphous area of artistic activity, where each artist in a sense is a creator, breaking old molds and fashioning new ones at will. The definition all but breaks down. It seems as though Dante and Shakespeare qualify, but the others, even including Sophocles, are at least in doubt. For a subjective art there has to be a subjective appraisal, and if this be treason make the most of it!

As for Paul Ehrlich, he determined to do one thing—find a cure for a disease which was the traditional scourge of mankind. By dint of patient, protracted experimentation he came up with the right combination after 605 failures. Contrast this with Pasteur, with Fleming, who were working on the realm of the virtually unknown, and blessed mankind with fundamental discoveries, not at all accidental, which formed the basis of remedies for not one disease alone, but for many.

Hitler? What did he devise, what create? Fascism? Nonsense! Mussolini was years ahead of him, and Mussolini's fascism was an obvious synthesis of Plato, Napoleon III, Julius Caesar, and probably many others. Someone objects that Hitler was capable of mass hypnosis, but so, no doubt, are some Indian fakirs and African witch doctors. So, they say, were Leon Trotzky, Billy Sunday, and Aimee Semple McPherson!

But Thomas Jefferson? That hurt! He was one of the first on the tentative list, but he fell victim of the very definition by which he had to be judged. Indeed, it may be said that he approached genius, but his political philosophy seems to have been entirely derivative. He was a great man in a great time, who was able to give living force and immediacy to the political thought of his predecessors.

One misguided friend ardently advocated the inclusion of Florence Nightingale as the "founder of modern hospital practice." Well, the record belies this. This mess in the Crimea was a major scandal back home in England and Miss Nightingale, who had considerable experience in the most up-to-date hospital methods in England and elsewhere, was sent out by the War Ministry to clean it up. In short she applied, and no doubt improved upon, methods already in practice.

Someone suggested Casanova, but it does not appear that he added anything new, other than assembly-line methods, to the oldest of the fine arts.

Finally, a bow in passing to several historical personages who lived, it might be said, on the fringes of genius, and who made it possible for many authentic geniuses to do their work. Outstanding in this category is Lorenzo the Magnificent of Florence. Lorenzo did for artists of every description what no one before him had ever done—he elevated them from the classification of servants, from the company of scullions, to the honorable status they had hitherto lacked. He was not concerned with their origins, whether base or noble, so long as they were artists.

For the statistical minded, five out of thirty-three—Alexander, Hannibal, Caesar, Napoleon, and St. Paul—were included primarily as men of action. Ten were selected for their contributions to one of the arts, including Leonardo, whose genius actually invaded nearly every field of activity. Six, including Goethe, who was also a literary artist, were set down for their work in medicine, biology, and allied sciences. Five, if one may include Machiavelli, the political scientist, are classed as philosophers. Seven were contributors to knowledge in the physical sciences.

Chronologically, eight lived and worked in the pre-Christian era; only one from the beginning of the Christian era through the twelfth century A.D.; nine in the period between the thirteenth and sixteenth centuries, embracing the Renaissance and immediate pre-Renaissance era; six in the seventeenth and eighteenth centuries, and nine in the nineteenth and twentieth centuries.

Anyone who tries to make something of these random statistics does so at his peril: however, it is interesting to note that no men in medical or allied fields occur before the nineteenth century; that the last philosopher on the list died more than four hundred years ago, and that the turbulence of the Renaissance and the twentieth century failed to contribute one primarily distinguished as a man of action.

All these appraisals, however, presumptous they may appear to be, are based upon undisputed facts. It would be amusing to include the unknown inventor of the wheel, the discoverer of the value of fire, the author of the Mayan calendar, and the genius who worked out the politico-social system of the Iroquois Indians. At any rate, the absence of Charles Lamb's Chinaman, who discovered the delights of roast pig by the accident of a house burning, is deliberate: this was the result of pure chance, and the limited supply of expendable houses makes the discovery of little practical worth!

The World

Continued from page 12

economic recovery and the organization of defense.

Mr. Florinsky wisely maintains that America's urgent concern regarding Europe is to continue that flexibility and not to go on expecting Europe to conform to any preconceived form of organization. In the light of the new Soviet methods an imaginative and flexible European policy is imperative if we are not to lose the ground so laboriously won in the last ten years.

Notes

BETTER RED GUIDE: U.S. propagandists, editors, and social scientists have every reason to be grateful to Government agencies for compiling and to F. Bowen Evans for editing **"Worldwide Communist Propaganda Activities"** (Macmillan, $3), a useful guide and reference tool in a highly specialized area. Though of little use in understanding the spirit of Communist propaganda to the West, the book sets forth clearly and precisely the scope of the Red propaganda effort. Here one can learn how many hours the USSR broadcasts to foreign countries, how many international fairs it competes in, what front organizations it maintains from country to country, and what main themes were stressed in Communist propaganda in that year of transition, 1954. There are few better guides to the mechanics of Soviet psychological warfare.

—ANATOLE SHUB.

MOSCOW MARXISM: Lenin's rigid autocratic interpretation of Marxism, taken seriously by relatively few Marxists in 1914, qualified as holy writ in 1918. Western foes of socialism were as happy as Bolsheviks to incorporate Leninism and Stalinism into Marxism. And it is this version (or perversion) of Marxism that R. N. Carew Hunt analyzes and finds wanting in his **"Marxism Past and Present"** (Macmillan, $3). Not only does Mr. Hunt frequently interpolate the dicta of various Bolshevik theoreticians into the Marxist ideas; the quotations from Marx and Engels themselves are highly selective. To be sure, much of Mr. Hunt's analysis is astute but, no matter how one interprets Marx, those who turn from this dry, highly schematic little book to the original writings of Marx and Engels are liable to be shocked by the variety and scope of their social criticism.

—A. S.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

Far Horizons

Continued from page 21

young, and American, however, and they succeeded in talking and charming their way out of Persian jails and into a family picnic of the Shah, into a pass which the King of Afghanistan granted them to travel along the narrow, mountainous corridor of that country, and finally into the confidence of a ruthless bandit chief who terrorized a strip of high-altitude hell which separates Russia and Pakistan.

In spite of rumors that the Russians would be out to catch any Americans nosing near their border, and in spite of the twenty-thousand-foot altitude of some of the passes, the Shors succeeded in following Marco Polo's route as far as the Chinese border, where the fall of China to the Communists stopped them. Mrs. Shor's lighthearted tale of this journey is packed with sympathetic observations of peoples, customs, and landscapes, and backed up with scores of sketches, maps, and photographs. —T. E. C.

LARK IN THE CARIBBEAN: How many servicemen dreamed during the war of buying a boat when peace came and sailing off to the Caribbean? Thomas Helm and his pal Ed Booth nursed this dream while they were in the Navy, but Helm lost most of his left hand in the Pearl Harbor attack and for years was afraid to risk action in the hunting, fishing, and sailing that had been the most meaningful parts of his life. But suddenly, when he was deeply sunk in the routine of an insurance executive's job in Tampa, Florida, his old friend discovered the boat that they had always wanted, and within a few weeks Thomas Helm was off on the five-thousand-mile cruise of the Caribbean which he excitingly describes in **"The Sea Lark"** (A. A. Wyn, $3.50).

Although he is ostensibly writing about a sailing voyage, the author is far more interested in the hunting and fishing that the little schooner *Sea Lark* made available to her two owners in and around Cuba, Haiti, Puerto Rico, Jamaica, and Honduras. Most of the excitement, therefore, comes from his accounts of such exploits as a fight with an octopus, a jaguar hunt, and his repeated and finally successful efforts to educate his useless arm to handle a rifle, a knife, and a fishing rod. Beyond the thrills of hunting and fishing not much of the author's feeling comes through. You know that he loves the Caribbean and its islands, but he cannot make this love articulate. —T. E. C.

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted; personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; traveling companions; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of The Saturday Review. Rates per insertion: 40¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 32¢ per word; 26 times 34¢ per word; 13 times 36¢ per word; 6 times 38¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, The Saturday Review, 25 West 45 Street, New York 36, N. Y.

LITERARY SERVICES

WRITING? Uniquely personal services: style-improving, ghostwriting, criticism, marketing. Top standard typing, research. Recommended leading authors, publishers. SARA CLYNE, 119 West 57 St., NYC 19. Circle 5-7735.

STORIES, NOVELS, ARTICLES, BOOKS Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales publication. Unestablished writers assisted. Information available before sending manuscripts. LAURENCE ROBERTS, LITERARY AGENT, 33 West 42 St., NYC 36.

MANUSCRIPT TYPING SPECIALISTS. Excellence guaranteed. GLADYS-IRENE LEAHEY, Seven Park Ave., NYC. MUrray Hill 6-4464.

WE PUBLISH, print and distribute your manuscript in pamphlet or book form. Send for free folder. WILLIAM-FREDERICK PRESS, 313 West 35 St., NYC.

MANUSCRIPT TYPING: Intelligent, inexpensive. AMBASSADOR OFFICE SERVICE, 17 East 48 St., NYC. PLaza 5-1127.

ELEANOR KING, literary agent; books, novels, articles, stories, plays. 19 West 44 St., NYC 36.

WASHINGTON RESEARCH CONSULTANTS, 1700 Harvard St., N.W., Washington 9, D.C., consult local libraries and archives for you. Romance languages, German, Russian. Columbia 5-3393.

TWENTY-THREE IMPORTANT SERVICES for all writers. Free information about membership. NATIONAL WRITERS' CLUB, 1817 Gilpin, Denver 18, Colorado.

COMPLETE LITERARY SERVICES. Write for terms. Daniel Mead, Literary Agent, 419 Fourth Ave., NYC 16.

FICTION AND NONFICTION MANUSCRIPTS accepted for marketing. No reading fees. JOHN HINSHAW, LITERARY AGENT, 15 WEST 44 St., NYC 36.

MANUSCRIPTS TYPED, ALL FORMS. Theses, Books, Plays. MSS. delivery all publishers. Editing, ghostwriting, speeches, theses, all subjects. WRITERS' SERVICE, 7 East 42 St., NYC. MUrray Hill 7-5690.

FILMS

"LA NUIT FANTASTIQUE," prize-winning film featuring Fernand Gravet, directed by Marcel L'Herbier. Available to Film Clubs from Film Classic Exchange, 1611 North LaBrea Ave., Hollywood 28, Calif.

FILM IMAGES, 1860 Broadway, NYC 23. Write for 16mm catalogue.

8MM prints "LIFE OF AN AMERICAN COWBOY" as filmed by Edwin Porter for Edison may be purchased at $12 from Knoll Theater, 6612 South Western Ave., Los Angeles 47, Calif.

OUTSTANDING foreign and American features, documentary and art shorts, mental health, cartoons, and children's films—for rental or purchase. Special Robert Flaherty collection. Free catalogues. CONTEMPORARY FILMS, 13 East 37 St., NYC 16.

SR's Index to 16mm reviews and articles. Send 10¢ to Films, The Saturday Review, 25 West 45 St., NYC 36.

SCHOOLS

INTERIOR DECORATION HOME STUDY. Announcing new home study course in Interior Decoration. For professional or personal use. Fine field for men and women. Practical basic training. Approved supervised method. Low tuition. Easy payments. Free Booklet. Chicago School of Interior Decoration, 835 Diversey Parkway, Dept. 1217, Chicago 14.

RECORD MART

TAPE RECORDERS, tapes; lowest prices. CIRSTAN, 215 East 88 St., NYC 28.

RECORDERS (ENGLISH FLUTES) KUENG Swiss import, also Dolmetsch, Purcell, and Barenreiter. Baroque (English fingering). $3.95, $6, $7.50 up. Recorder music and records. Free catalogue R85, HARGAIL, 130 West 56 St., NYC.

YAW, CARUSO, popular, 150, singly, collectively, Francis Harris, 326 Jefferson, Thomasville, Georgia.

RARE RECORDS sold, lowly priced. Free lists. Collections bought. E. HIRSCHMANN, 100 Duncan Ave., Jersey City, N. J.

ART

BEAUTIFUL CHARCOAL PORTRAIT done from your photo, $10. Unusual gift for loved ones. John Walencik, 15703 Kennicott, Harvey, Ill.

YOUR ART MUSEUM AT HOME THIS CHRISTMAS. Gorgeous color 2" x 2" ARTCO slides of world's great paintings for viewing or projecting. Also slides from Metropolitan Museum and Detroit Institute of Arts. 100 LOUVRE MASTERPIECES, $20; 100 NATIONAL GALLERY MASTERPIECES, $20; 20 WORLD'S GREAT ART NUDES, $5. Parcel Post Paid. Order your slides NOW for Christmas. 3 Sample slides and Catalogues, $1.00. MODERN ENTERPRISES, Box 46123SR, Hollywood 46, Calif.

CONTEMPORARY EUROPEANS: lithographs, posters, prints. Esther Gentle, 51 Grove, Greenwich Village (NYC). Afternoons and evenings.

MAPS & ATLASES

AN ATLAS is the perfect gift. Give the perfect atlas, $1.25 to $35.00. Request "free catalogue." The Map & Book Store, Westport, Conn.

BUCKMINSTER FULLER's 1955 Airocean World Map in full color (35" x 22"). Suitable for framing. This patented cartographic projection has eliminated all visible distortion of land masses. $5.50 postpaid—including explanatory supplement, also suitable for mounting. Check to A. H. Fuller, "Synergetics, Inc.," 3013 Hillsboro St., Raleigh, North Carolina.

BOOKPLATES

FREE CATALOGUE. Scores of beautiful designs. Address BOOKPLATES, Yellow Springs, Ohio.

BOOKS

EXTENSIVE STOCK OF SCHOLARLY BOOKS—Literature, etc. Catalogues issued. PYETELL'S BOOKSHOP, 333 Fifth Ave., Pelham 65, N. Y.

ATHEIST BOOKS. 32-page catalogue free. TRUTH SEEKER CO., 38 Park Row, NYC 8.

BARNES & NOBLE has over a million books in stock . . . used and new, current and out-of-print. Free search service. Catalogues issued. Name your interest. Libraries and book collections purchased. Books . . . our only business since 1874. BARNES & NOBLE, Inc., 105 Fifth Ave., NYC 3. Dept. SR.

BOOKS ON THE EAST: China, Japan, Siam, Burma, India, Central Asia, Persia, Arabia, Egypt, etc. Send for catalogues. Established 1920. ORIENTALIA, 11 East 12 St., NYC 3.

WE HAVE OR WILL LOCATE any book available. WEBB BOOK SERVICE, 200 East Walter Road, South Bend 14, Indiana.

INDIAN-MAYA-INCA. Catalogue free. George Norin, 224 Purchase St., Rye, N. Y.

SOCIALIST BOOKS. Catalogue, literature, Free. New York Labor News Co., Dept. C, 61 Cliff St., New York 38, N. Y.

BRITISH BOOK BARGAINS—ALL SUBJECTS. Catalogues free. Wants solicited. Transbooks, Box 22-S, Brooklyn 26, N. Y.

BOOKS ON ALL SUBJECTS. Genealogies. Orient, Philippines. Unsurpassed search service. Paramount Book Service, 39 Hopedale, Allston 34, Boston, Mass.

Portfolio—COUNTRY SCENES by young camera-artist. Enchanting color halftones for framing. 8" x 10". GIFT SPECIAL—$1.00. No stamps. Stella Petrelis, Box 955, Tulare, California.

FRENCH BOOKS

THE FRENCH BOOKSHOP, 556 Madison Avenue, New York's French bookshop where French books are sold exclusively. Mail-order catalogue 40¢.

(Continued on page 54)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

CLASSIFIED

(Continued from page 53)

OUT-OF-PRINT

OUT-OF-PRINT BOOKS at lowest prices! Try us. (No obligation.) INTERNATIONAL BOOKFINDERS, Box 3003-F, Beverly Hills, Calif.

ANY BOOK LOCATED. Free Catalogue. MID-WEST BOOK SERVICE,4301 Kensington, Detroit 24, Mich.

BOOKS LOCATED. No charge for searching. Send your wants. DELTA BOOK SERVICE, 2856D Woodlawn Terrace, Memphis, Tenn.

NAME THE BOOK—We'll Get It! CHICAGO BOOK MART, Chicago Heights, Ill.

THE BOOKFINDER will find that wanted book. Box 204, GPO, NYC 1.

WORLD SELLING, buying half-century—rare books. Fine sets. Free Service. CRIST BOOK SHOP, 381 Wabasha, St. Paul, Minn.

PERSONALS

EDITOR OF HIGH FIDELITY MAGAZINE needs assistant, envisioned as young woman of liberal arts background, interested in music, a good typist, highly literate, anxious to learn, willing to work in Great Barrington, Mass. Write John Conly, High Fidelity Magazine, Great Barrington, Mass.

LET YOUR CHRISTMAS GIFT show a special thought! Ask about Pen and Ink Sketch of your friend's house on stationery, playing cards, informals, matchbooks, napkins, etc. TIFFT, 2812 Tifft Road, Dover, N. H.

SERIOUS MUSICIAN wishes to purchase used PLEYEL HARPSICHORD. Box 72, Lakeville, Conn.

ALL EXPENSE TOURS of Washington, D. C. at modest rates are a real treat for guests at the 3 fine, friendly Manger Hotels—The Manger Annapolis, Manger Hamilton, and Manger Hay-Adams. Tours as low as $10.95 include air-conditioned room and bath, sightseeing trips, etc. Write Harry Weissinger, General Manager, Hotel Manger Annapolis, Washington 5, for reservations. (Mention this ad for special booklets and detailed information.)

WILL SELL rare antique Tekke-Turcoman rug. *Museum piece. Pictured Brittannica.* Box X-457.

"HOW CAN I FIND OUT?" You can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. WILLIAM HERMAN, 170 Broadway, NYC.

WHAT DO YOU WANT DONE IN EUROPE? Writer-editor-research gal, arts background, leaving January, several months abroad, itinerary flexible, includes Greece. Interested free-lance projects. Write Box X-419.

THE WHOLE WORLD WHISPERS when NODS guard your precious sleep—because NODS Ear Stops banish noise! Wonderfully effective; used by noise-sensitive connoisseurs since 1940 for sounder sleep, din-free reading and study. 3 prs. (*4-month supply*) $1.00 postpaid, guaranteed to please. SLEEP LABORATORY, 186 Fifth Avenue, New York 10, N. Y.

YOUNG WOMAN, excellent secretary, seeks interesting job. Experienced manuscript typing, research. Box X-462.

REPAIRERS OF THE IRREPARABLE. Restoring China, Glass, Silver, Art Objects, Ivory, Tortoise Shell, etc. Lamps mounted. HESS REPAIRS, 168 East 33 St., NYC 16. MUrray Hill 5-4280.

FREE-LANCE WRITER will consider all types of assignments. Also editing and rewrite. Box X-455.

REMEMBER GRANNY GUINN FARM LETTERS for birthdays, convalescing days, and—ANY DAY—you wish to make special for your favorite 4 to 8 year old. Letters are 13, $2.00; 26, $3.50; 52, $6.00. Write GRANNY GUINN, RFD #2, Culpeper, Virginia.

SEEKING PEACE OF MIND? Free homestudy course in the Catholic religion. PAULIST INSTRUCTION CENTER, Dept. S, 2 Columbus Ave., NYC 23.

DO YOU KNOW SOMEONE who wants to be a citizen? Send $1 for book "25 Lessons in Citizenship," Box 281, Berkeley, California.

PERSONALS

INCREASE YOUR INCOME wearing, selling famous rare jewelry—ladies, men. Box W-746.

EDITOR—WRITER—Catholic periodical publisher seeking versatile writer—man or woman—who can edit. Varied assignments to meet needs of different age levels in children's field. Teaching experience desirable. Midwest city. Salary open. In replying write brief sketch giving personal history, educational background, writing experience, interests, etc. Box X-467.

PROUDEST GIFT, a good BINOCULAR! Years of pleasure, no upkeep. All types and prices. Postpaid. Catalogues. BARTLETT HENDRICKS, Pittsfield 50-B, Mass.

MATURE WOMAN, dependable, experienced buying, selling antiques, seeks affiliation with congenial person owning small, active antique shop. Connecticut preferred. Box X-453.

FELINOPHILES! Just published, M. O. Howey's magnificent THE CAT IN THE MYSTERIES OF MAGIC & RELIGION—first American edition of this rare classic. "Fascinating, scholarly and encyclopedic—a must for cat lovers as well as students of the Occult and Esoteric."—CATS Magazine. 51 illus. at ONLY $5.00, postpaid from ARTHUR RICHMOND CO., 80 East 11 St., NYC 3.

EDUCATED ENGLISHWOMAN, adaptable, accustomed to responsibility, desires post in family. English, American references. Free early December. Box X-420.

CHARMING, EXCLUSIVE GRAMERCY PARK—Attractive 1-room studio suites with full hotel service. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. *Transients from* $3.50. Attractive weekly-monthly rates. GRamercy 5-6000.

PROFESSIONAL WOMAN with six year old daughter needs assistant homekeeper. After-school care, light domestic help. Ample hours for your own interests. Private room and bath. Modest salary. Box X-469.

GIFT SUPERB—UNIQUE MAINE FANCY FOOD SPREADS: Lobster; Clam; Tuna with Sherry; Crab; Cheddar and Smoked Salmon; Smoked Sardine. For "rave" sandwiches, canapes, college snacks. Appreciated gift for yourself, family, friends, business. One each postpaid U. S. $3; payment with order. Specify "Spreads", write Village Squire, Box 282, Larchmont, New York.

BUSINESS GIRL desires 2 furnished rooms, sublet November-March, near West 42 St. (NYC). $85-$100. Box X-470.

ARTIST, established reputation, teacher of painting, folk and ballroom dancing, wishes part time job in school. Box X-473.

MAKE MONEY AT HOME as renewal headquarters for all magazines. Liberal commissions. No experience, no capital needed. Supplies furnished. Write for FREE catalogue. McGREGOR MAGAZINE AGENCY, Dept. 750, Mount Morris, Illinois.

MALE NURSE, young, competent, seeks private patient, medical or psychiatric, for January and February. Will travel. Box X-404.

MAKE MELLOW MUSIC IMMEDIATELY with lovely imported rosewood Recorder. Perfect intonation. Not a toy. $14.50 complete. COOPER MUSICo., 62 East Division St., Chicago, Ill.

PROXY PARENT. Young mother of grown sons offers affection, academic supervision, vacation fun for 4 boys, age 7-12. Cultured home in rural community, near Washington, D. C. Expensive and worth it. Highest professional credentials. Box X-226.

ANTIQUE POSTERS—CIRCUS, MINSTREL, DRAMA, GAY NINETIES. Spanish Toros, French Riviera, etc. List for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

IF you enjoyed FINISTERE and HEART IN EXILE, you'll want Robert Musil's superb YOUNG TORLESS at $2.95, postpaid, and Christopher Isherwood's fine WORLD IN THE EVENING (now available only through us) at $3.50, postpaid. Send for Free Catalogues to CORY BOOK SERVICE, 799 Broadway, NYC 3.

OUR POPULAR LAPBOARD (play, homework). $2 postpaid, (USA). PACIFIC NEW ENGLAND COMPANY, Box 1152, Studio City, California.

PERSONALS

ABC SHORTHAND IN ONE WEEK. $2 Returnable. Zinman, Chautauqua, N. Y.

300 PIECES PERSONAL PRINTED STATIONERY and 50 MAIL ADS only $2.98. Satisfaction guaranteed. Criterion Products, Box 751, Sharon, Mass.

CONCERT PIANIST PLAYS RECITAL at your home, $50. Memorable club entertainment, Christmas gift. Information, Box X-449.

FAMILY ARMS—English, Scotch, Irish. Write M'WETHY, St. Johnsville, N. Y.

HOUSES AVAILABLE

For Rent

LAKEFRONT COTTAGE through May; ideal writing, painting, relaxation. Robbins, Lake Como, Florida.

SANTA FE, NEW MEXICO. 2 bedroom adobe house with modern plumbing, fireplaces, mountain view, 3 acres and fruit. Partially furnished. Miss Jean Egbert, *Wallingford*, Conn.

OUT OF THIS WORLD! On beautiful Captiva Island, Florida. Guest cottage of Doctor's estate, right on Gulf. Privacy. 2 bedrooms, bath, living room, electric kitchen, 2 porches, car porch. Completely furnished. $400 month or by season. NYC telephone: *Eldorado* 5-5655 (*Monday through Friday after 2*).

TRAVEL

EUROPE 1956, THREE MIDWEST CIRCLE TOURS, June, July, August: "Grand," 82 days, 19 countries, $1,188; "Standard," 62 days, 12 countries, $995; "Central," 52 days, 10 countries, $888. Italy, Scandinavia on all itineraries. Prices include steamer, round-trip. MIDWEST TOURS, R. Dittmann St. Olaf College, Northfield, Minn.

CRUISE ABOARD YOUR OWN YACHT. Windward and Leeward Islands. Private parties only. Selection of well appointed vessels. Price range $25 to $30 per person per day. Write air mail, Commander Vernon Nicholson, Box 103, Antigua, British West Indies.

MEXICO—a Gypsy Tour—In and around Alamos, Sonora . . . Also back country pack trip. December 5 into January, 1956—from $6 per day. Write for information and reservations. WAMPLER TRAIL TRIPS, Box 45, Berkeley, Calif.

DE LUXE SPRING TOUR TO EUROPE: 48 days in 9 countries—$1744—HOLY WEEK IN SEVILLE. Air transportation. (Summer budget tour, $1594.) Write R. M. Duncan, Language Department, University of New Mexico, Albuquerque.

VACATIONS

HAITI'S MOST COLORFUL HOTEL, beloved by writers, artists, spirited people, formerly presidential residence, offers unique atmosphere, stimulating company, cool breezes, tropical gardens, swimming pool. Winter, single $12, double $20—$26 daily, including three superlative meals. Write Hotel Oloffson, Port-au-Prince, Haiti.

CHRISTOPHER SQUARE, an inn of distinction, invites you for a fall or early winter holiday. American plan, $7 to $12 daily. 1035 E. Mabel St., Tucson, Arizona.

BLUEBERRY HILL JAM! New crop. Write The Mastertons, Brandon, Vermont. Three for $2.95, six for $5.25 postpaid.

TOBEY HILL FARM, Canaan, Connecticut, welcomes paying guests. Beautiful, quiet, comfortable.

THE COLONIAL INN, Fairhope, Alabama, has served guests of distinction for half a century. Charming and delightful. Finest Southern foods. Write for folder and rates. E. B. Overton, Owner, Fairhope, Alabama.

PELICAN COVE—in unspoiled Florida Keys. Immaculate ocean-front apartments, beach, skin-diving, fishing, loafing, improbable sunsets, balmy tropical isle. Literate, congenial company. Tom and Carolyn Brown, Islamorada, Florida.

MERRIEBROOK, Poughquag, N. Y. Homelike. Quiet. Adults only. North Clove 2421.

GREEN SHADOWS, Old Lyme, Connecticut. Quiet, informal country life, good food, comfortable beds.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

KINGSLEY DOUBLE-CROSTIC NO. 1129

Reg. U.S. Patent Office

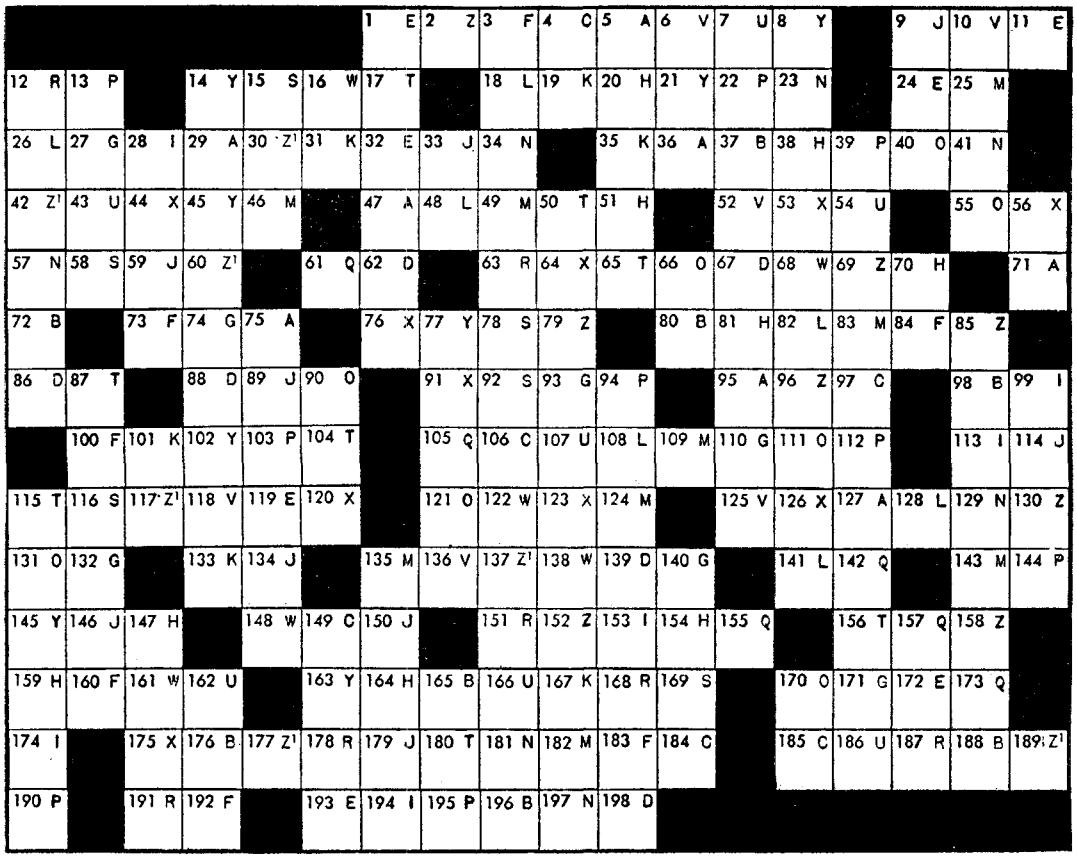
By Doris Nash Wortman

DEFINITIONS	WORDS
A. Genus of anomuran crabs, esp. near the poles or in deep sea.	29 5 71 36 95 47 75 127
B. Cause of much of the antiseptic odor of a hospital.	176 37 196 98 80 72 188 165
C. A group not matched by another similar one (2 wds.).	149 185 4 184 97 106
D. Stupid person (slang).	62 139 67 88 86 198
E. One who "takes the words right out of your mouth."	119 193 24 172 11 1 32
F. Pick up without disarranging the rest of something (2 wds.).	3 160 192 100 84 183 73
G. Tranquillized.	93 171 110 140 74 27 132
H. Pianist-composer, director of Juilliard, of Australian birth (1871-1951).	159 38 20 154 51 81 147 164 70
I. Declare as a fact.	174 99 28 153 194 113
J. Elaborate, public, high-flown eulogy.	146 89 134 33 9 59 150 114 179
K. Ulysses' island home.	133 35 101 19 31 167
L. Covered with broken stones.	26 128 108 18 82 48 141
M. To please greatly.	182 109 83 135 143 124 49 46 25

DEFINITIONS	WORDS
N. Covered with reeds; ridgy.	41 57 197 181 129 23 34
O. Dangerous navigation point on Atlantic coast of U.S.	40 66 170 121 131 111 55 90
P. Surname, two Indiana writers of fiction, 19th cent.	190 39 13 22 195 103 94 144 112
Q. Arab chief.	105 155 142 61 173 157
R. Enclosed; developed in a direction opposite to the normal one.	178 12 187 63 191 151 168
S. Purchas's spelling of the residence of Kubla Khan.	78 116 15 58 169 92
T. A fingerling.	87 115 17 180 50 65 104 156
U. Contemporary king now in exile as Count of Sarre.	162 107 166 43 186 7 54
V. Astronomer who named a comet due to appear in 1959 for the third time (1758-1840).	10 118 52 6 125 136
W. Startling, but usually short-lived, fear.	148 138 68 161 122 16
X. Colloq. for newspaper writing.	91 44 53 175 76 123 56 126 120 64
Y. Abounding with nettles.	45 145 21 14 163 102 8 77
Z. Multiple achievement of infancy, not repeated in normal adult life (2 wds.).	96 158 85 130 69 2 79 152
Z¹. Eluded threatened ill.	189 60 117 42 137 30 177

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 16 of this issue.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SCRIBNER BOOKS FOR YOUNG READERS

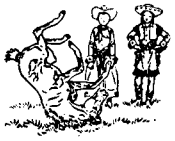
Original art by Marcia Brown, Caldecott Award Winner and author of Cinderella.

Henry Gregor Felsen

THE BOY WHO DISCOVERED THE EARTH

A "space fantasy" in reverse — the amusing things that happened on a day when Tommy decided the Earth was a dull place to live.

Ages 6-9 $2.25



Paul Brown

DAFFY TAFFY

The popular author-artist of horses has fun in this picture book — and so will children. It's the story of a daffy pony who always wanted to do what other animals or people did.

Ages 4-7 $2.50

Belle Coates

BARN CAT

Illustrated by *Robert Henneberger*. About a cat of character who lives in a barn and sleeps on the back of his favorite cow. A delightfully real story of home life, straight out of the author's own experience.

Ages 5-8 $2.25

Alice E. Goudy

HERE COME THE ELEPHANTS!

Illustrated by *Garry MacKenzie*. Interesting little dramas and many facts about elephants — especially the birth and growing up of the young African elephant, the training for work of the Indian elephant. By the author of *Here Come the Bears!* and *Here Come the Deer!* *Ages 5-8 $2.25*

Robert Heinlein

TUNNEL IN THE SKY

As this story opens, a high school class is preparing for a test in "survival" — any planet, any climate, any terrain. Provocative and exciting book for older boys and girls.

$2.50

G. Warren Schloat, Jr.

THE MAGIC OF WATER

In handsome photographs and captions, Andy experiments with water and discovers many things about its use and conservation. By the author of *Milk for You, Your Wonderful Teeth*, etc.

Ages 6-10 $2.50

Claire & George Louden

FAR INTO THE NIGHT

This beautiful picture book brings us Misi and her family who live on the island of Bali. An intimate glimpse into a far-away life—by the authors of *Rain in the Wind*.

Ages 6-9 $2.50

Robert Carse

THE WINNER

Illustrated by *Charles H. Geer*. Should a boy give up his farm life and his amateur standing to become a professional tennis player? Here is a sports tale as exciting as a championship match.

Older ages $2.50

Alice Dalgliesh

THE COLUMBUS STORY

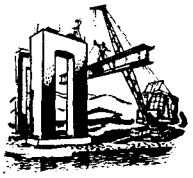
Illustrated by *Leo Politi*. A charming book — planned for reading aloud — presents Columbus as an eager red-haired boy, his eyes fixed on far horizons. The explorer's own words, with very slight changes, are used as refrains in this carefully worked out historical story. A companion to *The Thanksgiving Story*.

Ages 5-9 $2.75

Frank R. Stockton

TING-A-LING TALES

Illustrated by *Richard Floethe*. A favorite book, long out-of-print, now in a new edition, entirely redesigned, reset and with new illustrations. Here are the delightful, fanciful tales of the fairy Ting-a-ling and the giant Tur-il-i-ra. *Ages 6-12 $2.50*



Norman Bate

WHO FISHES FOR OIL?

This spectacular picture book — mostly in big sweeps of green and black spreads — gives the fascinating story of drilling for off-shore oil. Informative and fun to read or look at. *Ages 5-8 $2.50*

THE ADVENTURES OF

Davy Crockett

Told Mostly by Himself

Illustrated by *John W. Thomason, Jr.* A handsome new edition of a book that has been out-of-print for some years. With superb drawings.

Older ages $3.50

Katherine Milhous

WITH BELLS ON

This lovely Christmas story, set in old Pennsylvania, gives a remarkable feeling of the old-time customs and the true spirit of Christmas — as well as suggesting how to make a "putz," or manger.

Ages 5-8 $2.00

AT ALL BOOKSTORES

CHARLES SCRIBNER'S SONS

Publishers of THE SCRIBNER ILLUSTRATED CLASSICS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FALL GUIDE TO CHILDREN'S BOOKS

—"Laughing Time."

EDITED BY FRANCES LANDER SPAIN

59 PICTURE BOOKS
62 STORIES FOR YOUNGER READERS
64 FABLES, FOLKLORE, AND FANCIFUL TALES
68 POETRY AND RHYMES
68 STORIES FOR OLDER BOYS AND GIRLS
72 THINGS TO DO
74 PLANTS AND ANIMALS
75 PEOPLE AND PLACES
78 MISCELLANEOUS SCIENCES
81 TEEN-AGE READING

WITH this issue we come to the annual celebration of Book Week, and again we are thankful for the variety and quality of books for children that are published each year. Some of them will be used as teasers for the slower readers, others will satisfy for the moment the insatiable demands of the avid readers, and many will provide those special reading experiences that remain always bright in children's memories. For each book is potentially a special book for some child if at the time of reading it quickens his mind and refreshes his spirit. And all children have moments of specialness when they need a particular book—an unusual one—to give them the unforgettable joys that come from a book well met. During Book Week—and throughout the year—we can be constantly alert for opportunities in our homes, in the school library, and in children's rooms of public libraries to make possible these special reading experiences for the children.

FRANCES LANDER SPAIN,
Coordinator, Children's Services, The New York Public Library

A Horse for the Lady to Lift

By Grace P. Slocum, *coordinator of young people's services for the Brooklyn (N.Y.) Public Library.*

RECENTLY at the Lake Placid meeting of the New York Library Association I heard Kerry Wood, Canadian author and naturalist, tell a story of something that happened some years ago in his native Alberta. A carnival had come to town and among the entertainments listed there was a unique weight-lifting stunt—a lady would lift a horse. But rather than take a horse from place to place for the show, the carnival master rented one from a local farmer at each stop. In Mr. Wood's town there was not a horse to be had for such a purpose, and finally an Indian living nearby was asked if he could supply a horse. When told the use to which it would be put he very promptly and wisely answered that if the lady was that strong he would take her for a squaw and forget about the horse.

Young people have always had a load to lift just by the nature of the adolescent years through which they are living. No longer children, they are not quite adults either and they are not really accepted by either group. But it seems to me that today's young people have been given an additional horse to lift and are in some danger of going down under the load unless more adults, like the wise Indian, recognize them as the valuable individuals they are instead of smothering them under the weight of anonymity by assuming that all young people are alike.

Almost every day the newspaper headlines carry another story of youthful crime and the term "juvenile delinquent" is becoming almost synonymous with the term "teen-ager." But what these headlines do not indicate is that, though the number of young people in trouble with the law may have increased in recent years, the percentage has scarcely varied in the last half century, and only a relatively few young people fall into the delinquent group. Numerically there are more ten-to-seventeen-year-olds in the United States today than there have ever been before, and according to census predictions there will be a 45 per cent increase in this age group within the next ten years. However, only 3 per cent of these young people can really be termed delinquent, and so labeling, even by implication, any part of the other 97 per cent is both unfair and dangerous.

TEEN-AGERS themselves are the first to feel and resent the widespread impression that all American youth are tough, thoughtless, and bent on criminal careers. About a year ago attention was directed by the press to the Williamsburgh area of Brooklyn, where four teen-age boys had unmercifully beaten an old man until he died. Columns of newspaper space were given over to the story, and the cold eye of suspicion fell on the youth of the neighborhood. While this was going on the Eastern District Youth Council was carrying on its yearly campaign to beautify the city and to make Williamsburgh a better

(*Continued on page* 79)

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

The Birthright of Peter Rabbit

"The Art of Beatrix Potter." With an Appreciation by Anne Carroll Moore. *(Frederick Warne & Co., Ltd. 332 pp. $18.50).*

By Maria Cimino

THE LITTLE books of Beatrix Potter have now held their place for more than fifty years. The first of them, "The Tale of Peter Rabbit," was privately printed in 1901 and published in 1902. Adults are still lost in wonder at the little worlds Beatrix Potter created with such simplicity through word and picture. Children accept and love them as part of their lives. They demand to have them read and later themselves read them over and over again. I have seen children, completely absorbed, go through the whole shelf and then turn back to the beginning with undiminshed interest.

An achievement of this kind, quiet, long-lived, and still flourishing, does not need a monument. "The Art of Beatrix Potter," accordingly, is not merely a tribute to Beatrix Potter and her work. It is an attempt, carefully planned and magnificently carried out, to place in the hands of those who are charmed by her books a representative selection of all the studies that culminated in the books. Part I traces her development as an artist from the age of nine. Part II begins with the first ideas for books and follows, book by book, with plates that throw light on the preparation of the books and ends with an excellent set of photographs of the settings in her life and works. In all there are 167 reproductions in color and seventy-three in monochrome, as well as many examples of manuscripts and letters.

"The Art of Beatrix Potter" is an impressive book, richly made, fine in its reproductions, and undeviating in its attempt to show the sources of her work. Loving care has gone into its design. The editors and all others involved have expended limitless effort to gain their goal. They have gone to Beatrix Potter's notebooks, selecting examples of her drawings and studies from childhood onward. In the pages of these drawings it becomes clear how the things she saw to draw meet their final resolution in the illustrations for the books. The drawings are from nature: the interiors of houses, the gardens and the countryside she knew and loved so well. The keen observation of the young artist and her skill develop through meticulous drawings of everything in her environment, all seen with the special and solitary eye of the artist. The artist's lot is ordinarily a solitary one. Beatrix Potter was a pronounced example of enforced loneliness and her work can be seen flowering out of loneliness.

It is impossible to consider Beatrix Potter's art without full recognition of her power as a writer, her ability to construct character and plot, and her talent of giving animation to the smallest detail. Her books are illustrated little novels (almost fables in their keen commentary upon English country life and character). Lively, humorous and yet gentle, Peter Rabbit, the Tailor of Gloucester, Tom Kitten, Squirrel Nutkin, and the rest, are unforgettable creations—classic nursery characters who live with a charm harmoniously shared by picture and text, but who surely have their deepest root in the words. What the pictures give is a simple and suitable setting and a depiction of animal character that keeps strikingly close to the realistic representation of animals.

That the editors have invited Anne Carroll Moore to write an appreciation for this book is another testimony to the thought and care that have gone into its making. Miss Moore writes with uncommon understanding of an artist and a friend whose books she knew and valued long before they met. She pays tribute to Beatrix Potter's unique gifts as a person and an artist, revealing for the reader many facets of her personality. All who know Beatrix Potter's work will be grateful for Miss Moore's perceptive introduction, which makes its points subtly out of personal recollections and avoids obtrusive generalizations. It leaves one in just the right mood to go on through the beautiful plates that follow in such profusion and to muse over the secret of the charm that has made a classic of Beatrix Potter.

—*From "The Art of Beatrix Potter."*

". . . keen commentary upon English country life and character."

LONGER FLIGHT: *A Family Grows Up with Books. By Annis Duff. Viking.* $3. Mrs. Duff continues the delightfully informal but very revealing account of her children's reading which she began in her "Bequest of Wings." Here again is the chronicle of a modern family enjoying together books, the theatre, music, and art. That the daughter is now an adolescent and that the son is soon to be one lends variety to their experiences and interest to their reading. The continuing exchange between parents and children of their favorite books draws them close in laughter shared and sorrows understood. Out of the happy memories of her own childhood reading, enriched by the reactions of her children, Mrs. Duff indicates the place books can have in the questing, seeking years of growing up.

Books of all kinds and on all subjects, old ones and recent ones, come into this narrative and form a valuable bibliography which appears as an appendix. Parents, teachers, librarians, and all others concerned with the well-being of children and young people will welcome this account of a sensitive yet very practical approach to one phase of their development.

—F. L. S.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

FOREIGN PICTURE BOOKS

THE picture books of foreign countries are artistic works most easily understood by children. It was on this basis that in 1911 when the Central Children's Room of the New York Public Library first opened foreign picture books were given their proper consideration and place in its book collection. This children's library has now perhaps the best representative collection of foreign picture books to be found anywhere. Those interested are invited to go there and examine these books and to consult or request the list of foreign picture books now available in this country and the names of dealers in New York from whom they may be purchased.

Now at a time when we are considering the year's output of children's books in America it is good to look at a few recent foreign ones as well. And rather than attempt in a limited space a general review it will be better to call attention to some of the outstanding ones.

Some of the best picture books are still coming from Europe, where mass production and distribution have not yet altogether dominated, where fine craftsmen are still creating books in their individual ways, and where some of the best writers, artists, and illustrators are making books that are original, fresh, and unhackneyed. No notion of sentimentality or sweetness-and-light is in their minds. Instead they have the courage to press on to new achievements and to turn the light of their imaginations on new aspects of reality.

A good example is Jacques Prévert's "Guignol," a beautiful book illustrated in color by Elsa Henriquez. It is a humorous and satiric Christmas fantasy, witty and brilliant in its writing and illustration. Then there is "Larmes de Crocodile," by André François. This long and narrow little book, illustrated with his characteristic line drawings, comes in a most amusingly marked packing case and tells one about the pleasures and perils of having a crocodile as a member of the household. There is "On Vous l'a Dit?" (text by Jean d'Anselme, illustrations by André François), which remarkably combines poetry, philosophy, and humor in conveying to children the puzzles involved in how an idea is born. To the literal-minded who may have forgotten the imaginative freedom and poetic response they had as children it may seem that none of this belongs in children's picture books.

The picture books of Bruno Munari, Italian painter and sculptor, are beginning to appear here in English translation. This man, with his many humorous and original ideas for books, toys, and mobiles, has created some fascinating children's books. The only two of his trick books available at present are "Storie di Tre Uccellini" and "Il Venditore di Animali," both most ingenious in their illustration and design and in their humorous commentary of life. Aesop's fables are newly presented in four picture books boldly illustrated in brilliant color by P. A. Cuniberti. A book for the entire family in this year of celebration of the 150th anniversary of Hans Christian Andersen's birth is "Fiabe di Andersen," a volume which contains more than one hundred stories translated into Italian and which is illustrated with beautiful paintings by children from many countries.

—From "Millions and Millions and Millions!"

". . . full of delight."

Some of the most interesting picture books in German have been coming from Switzerland as well as from Germany. Occasionally a book will be published simultaneously in both countries. "Pingo und Pinga," by Gerhard Oberländer, which tells about two penguins who run away to the circus and which is completely fresh in story and illustrations, is one such.

Hans Fischer's name is well known here as a picture-bookmaker since some of his books have been appearing in translation in American editions. "Die Bremer Stadtmusikanten" of the Brothers Grimm and his own two picture books. "Pitschi" and "Der Geburstag," are delightful with their free, lively, and colorful pictures; and language is no barrier. "Struwwelmax" is a topsy-turvey book which presents the two German classics "Der Struwwelpeter" and "Max und Moritz" together with the original illustrations.

Those looking for good picture books in Spanish will find that the best ones, though coming from Mexico and Argentina, show Spanish influence in their design. "Album de Animales Mexicanos" and "Cuentos de Ranchoes," both printed on the Mexican Government presses, are well-designed and well illustrated books with simple texts. "Veinte Cuentos Infantiles" is a collection of twenty stories by contemporary Argentine writers illustrated with striking water colors by Argentine children.

OF THE number of fresh new books from the Scandinavian countries "Gaba," the story of a Greenland Eskimo boy written and illustrated by Gitz-Johansen, still remains one of the best from Denmark. This year's celebration of Hans Christian Andersen's 150th anniversary brings two charming Danish picture books into focus: "Den Grimme Aelling" ("The Ugly Duckling"), appearing this fall in an American edition as well, is illustrated by Johannes Larsen, and Hans Christian Andersen's "Alphabet," illustrated with fabric appliqués by Dagmar Starcke, has text in Danish and English. Elsa Beskow, beloved and veteran picture-bookmaker of Sweden, has a fresh new style in her drawings for an alphabet book called "ABC-Resan." Lennart Hellsing's new book of Swedish children nursery songs and nonsense rhymes called "Summa Summarum" is appropriately illustrated with pages which are lively with funny drawings by Poul Stroyer.

Unusual picture books are once more coming through from Czechoslovakia and Poland. Good design and fresh concept turn old tales into new books. "Devtem," by Josef Lada, is a collection of Czech nursery rhymes illustrated with bold decorative drawings by Jan Marcin Szancer. Julius Sowacki's "O Janku co prom szyl Buty," also illustrated by Szancer, presents an old Polish folk tale in a picture book printed with accordion pages.

—M. C.

PICTURE BOOKS

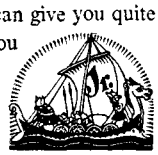
MILLIONS AND MILLIONS AND MILLIONS. *By Louis Slobodkin. Vanguard.* $2.50. When you read this book with a child allow plenty of time, for each page is so full of things to delight him that he must stop to point them out, to count them, and just to look. If some pages seem crowded it is not surprising, for who wouldn't be crowded in the presence of millions—millions and millions of ice-cream cones and stars, of bonnets and cars,

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

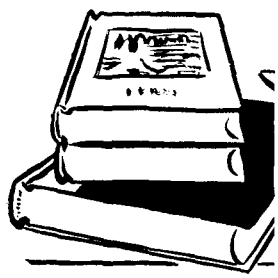
Can you browse for a child?

Of course you give books to children, but unless you are a trained professional—a teacher, perhaps, a librarian or an editor—you have a real problem in the selection of those books. It's years since you read with a child's mind, saw with a child's eye. You probably need some help in choosing a child's books.

We suggest that a competent bookseller can give you quite a bit of that help. We further suggest that you consider the assurance you receive when you find this colophon on a book for children.



This is the Viking Junior ship. Since 1933, it has distinguished books in one of the most respected lines of junior volumes ever published. Your librarian knows the significance of this colophon—so do the teachers in your schools and the other experts who create recommended lists. Since 1933, no imprint has so often been on volumes which have won the Newbery and Caldecott medals and the other outstanding awards for children's literature. The editorial department which chooses Viking Junior books has done much browsing for you. Each year from the mass of works submitted, they choose but a few. Then they select from among the finest illustrators available, and lavish loving care on the production of the books themselves. All this to insure volumes worthy of the imprint. Viking's is by no means the only fine colophon in the field of junior books, but there is none finer—none which gives you greater assurance that the child will read with enjoyment, with increasing comprehension, with the special delight which develops the childhood reader into the book-loving adult.



VIKING JUNIOR BOOKS

PLAY WITH ME *Written and Illustrated by* MARIE HALL ETS

"A very real little girl who wanted to play with the meadow animals. A rare and lovely book."—*Saturday Review* *Ages 2-5* *$2.50*

MARTIN'S FRIENDS *Written and Illustrated by* ROSEMARY JEMNE

The secret world of a boy's play with his image in a mirror. Big colored pictures and just enough words. *Ages 2-5* *$2.00*

WHAT'S YOUR NAME? *Verses and Pictures by* ZHENYA GAY

"A nursery guessing game features charming pictures of baby animals. Both instructive and amusing!"—*Retail Bookseller* *Ages 2-5* *$2.00*

MOP TOP *Story and Pictures by* DON FREEMAN

A barber-shy red-head gets ready for his sixth birthday! A rhythmical story with gay red and black pictures to make small Mop Tops gleeful! *Ages 3-6* *$2.00*

THE LOVELY TIME *Written and Illustrated by* AUDREY CHALMERS

Maw, a determined cat, who found homes for all her kittens but one! Full of fun. *Ages 4-7* *$2.00*

CROW BOY *Story and Pictures by* TARO YASHIMA

A simple, but poignant, story of a shy little boy in a Japanese village school. Glowing full-color. *Ages 6-9* *$2.75*

FLYING HORSESHOE RANCH *by* STELLA SANDERS *Illustrated by* BARBARA LATHAM

Magic and straight Western at an unusual ranch. "Light as the Western fleece clouds."
—VIRGINIA KIRKUS
Ages 7-10 *$2.75*

FAIRING WEATHER *by* ELSPETH BRAGDON *Illustrated by* MARJORIE TORREY

"Lighthouse living, good Maine seacoast flavor, and two girls who become best friends."—*Horn Spectacles* *Ages 6-9* *$2.00*

THE RISING ARROW *by* HUGHIE CALL *Illustrated by* JACOB LANDAU

"Sheep ranching in Montana! An unusually fine book that boys and girls will want to own."—*Jr. Reviewers* *Ages 8-11* *$2.50*

PHILOMENA *Written and Illustrated by* KATE SEREDY

A cheerful little country girl who came to Prague to find a family. *Ages 8-11* *$2.75*

COPYDOG IN INDIA *by* STRINGFELLOW BARR *Illustrated by* KURT WIESE

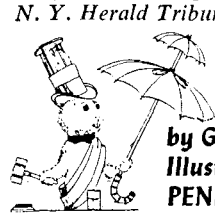
An amusing poodle in search of an education in India. Many pictures of Copydog and her Asiatic friends. *Ages 8-12* *$2.75*

JUNKET *by* ANNE H. WHITE *Illustrated by* ROBERT McCLOSKEY

"An unforgettable dog! An unforgettable family."—*Chicago Tribune* *Ages 8-12* *$2.75*

PRAIRIE STAR *by* NINA H. MORGAN *Illus. by* ROBERT HENNEBERGER

"A refreshing, out-of-the-usual pioneer story of a Norwegian boy in America."—*N. Y. Herald Tribune* *Ages 9-12* *$2.75*



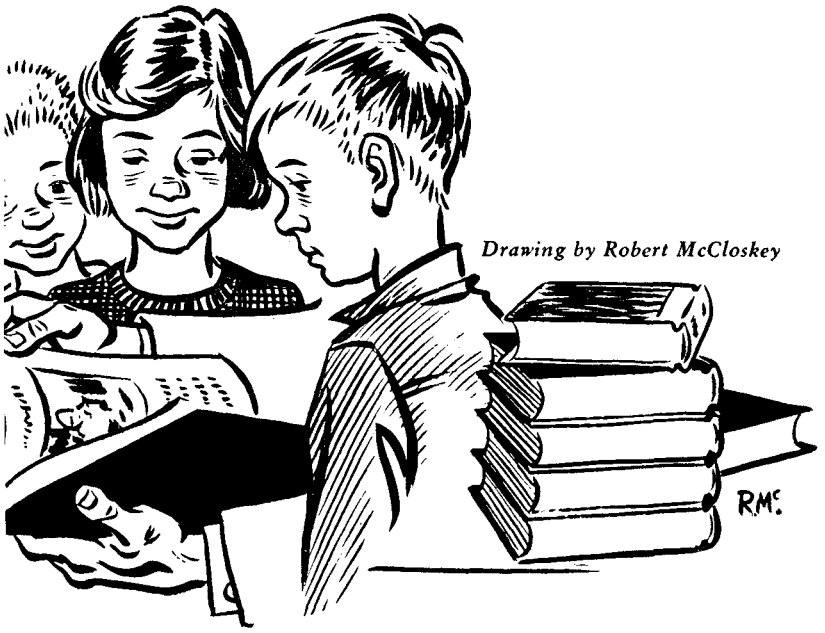
THE RABBIT'S UMBRELLA *by* GEORGE PLIMPTON *Illustrated by* WILLIAM PENE DU BOIS

"A bear-size dog, 3 hungry burglars, superlative illustrations, originality and wit!" —*Chicago Tribune* *Ages 8-12* *$2.75*

YOUNG HANS CHRISTIAN ANDERSEN *Written and Illustrated by* HEDVIG COLLIN

"Takes young Hans through happy and sad events of his life. Written with touches of sympathy and sentiment one attaches to Andersen."—V. KIRKUS *Ages 10-15* *$2.75*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Drawing by Robert McCloskey

for CHRISTMAS

BIG LITTLE ISLAND
Written and Illustrated by VALENTI ANGELO

"Distinguished for its sensitive picture of the problems of young orphaned Lorenzo, transplanted to Greenwich Village from wartime Italy."
—Horn Book. Ages 9-12 $2.75

LITTLE TURKEY
by LESTER ROUNTREE Illustrated by RICHARD BENNETT

Eltee, who grew up in the Sierra Nevadas in the early 1900s. A natural realistic story.
Ages 8-11 $2.50

BOOMER *by DENIS CLARK*
Illustrated by C. GIFFORD AMBLER

"Boomer is an Australian kangaroo. A distinguished book...rich in background and action."*—N. Y. Times Ages 10-14 $2.50*

THE PHANTOM RIDER
by KEITH ROBERTSON Illustrated by JACK WEAVER

Two teenage horse-enthusiasts who expose a crooked stableman and solve a mystery of a ghostly rider. *Ages 12-16 $2.50*

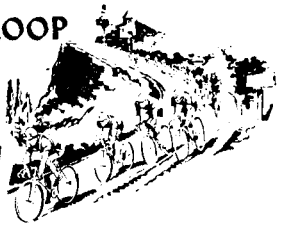
ICE TO INDIA
by KEITH ROBERTSON Illustrated by JACK WEAVER

"A strange cargo – ice! Stirring tale of 1815."—POLLY GOODWIN *Ages 12-18 $2.50*

THE WILD-HORSE TRAP
by DALE WHITE Illustrated by RICHARD BENNETT

"Ranch life, rustling, horse-racing, mystery in Montana in 1880! Steady flow of action."*—Sat. Review Ages 12-18 $2.50*

THE BIG LOOP
by CLAIRE HUCHET BISHOP Illustrated by CARLES FONTSERE



How André dreamed of winning "The Loop," the great bicycle race in France—and did! *Ages 12-16 $3.00*

GREEN DOOR TO THE SEA
Written and Illus. by ERICK BERRY

Wintering in Jamaica: a sixteen-year-old girl and her irrepressible twin brothers. Full of fun. *Ages 12-18 $2.75*

WHERE THE CONDOR NESTS
Written and Illus. by CHARLES DAUGHERTY

A young photographer in Peru who gets mixed up with a fake, unscrupulous explorer.
Ages 12-18 $2.50

SANTIAGO
by ANN NOLAN CLARK Illustrated by LYND WARD

A Guatemalan Indian boy's search for the purpose of his life. *Ages 12-18 $2.75*

MEN, MICROSCOPES, AND LIVING THINGS
by KATHERINE B. SHIPPEN Illustrated by ANTHONY RAVIELLI

"An expert distillation of the course of biological learning. Beautifully exact drawings."—V. KIRKUS *Ages 12-18 $3.00*

QUEST OF THE SNOW LEOPARD
by ROY CHAPMAN ANDREWS Illustrated by KURT WIESE

Thrilling story of a zoological expedition in Asia. *Ages 12-18 $2.75*

STRANGE SEA STORIES
Written and Illustrated by MARIE LAWSON

Tales of phantom ships, sea serpents, mermaids, strange mariners. A fascinating, beautifully decorated book.
Ages 12-18 $3.00

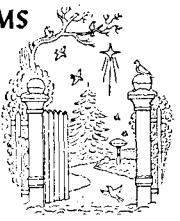
OUR LADY OF GUADALUPE
by HELEN RAND PARISH Illustrated by JEAN CHARLOT

"A book of rare distinction and integrity. May it never go out of print!"
—ANNE CARROLL MOORE *All Ages $3.00*

SUSAN CORNISH
by REBECCA CAUDILL Illustrated by HARPER JOHNSON

A young teacher in a neglected southern community. "A timely, artistically written book."*—Sat. Review Ages 12-18 $2.75*

WELCOME CHRISTMAS!
A GARLAND OF POEMS by ANNE THAXTER EATON Illus. by VALENTI ANGELO



A beautifully decorated book of Christmas poems. *All Ages $2.50*

"LONGER FLIGHT"
A FAMILY GROWS UP WITH BOOKS by ANNIS DUFF For Parents

"Sensitive, sound observations on introducing children to the delights and benefits of reading."*—The Booklist $3.00*

Send for your free copy of our complete, 130-page fully illustrated catalogue of all Viking Junior Books.

THE VIKING PRESS
18 E. 48th St., N. Y. 17
Please send me your catalogue of all Viking Junior Books. SR

Name_____
Street_____
City_____ State_____

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

of snow-white goats and ships and boats! The punch line comes on the last page, where a little boy and girl are alone and realize there is only one of each of them. As always, little children will love the fun presented by Mr. Slobodkin. —F. L. S.

CROW BOY. *By Taro Yashima. Viking.* $2.75. Taro Yashima has created another sensitively evocative picture book out of the scenes of his childhood in Japan. This story about a shy and lonely mountain boy who leaves his home at dawn and returns there at sunset to go to the village school unfolds through pictures and text of moving and harmonious simplicity.

From page to page it flows, revealing a deeper meaning to life as a child blossoms under the understanding eye of a true teacher. One is left refreshed at its close as though touched by the mountain air which is the source of Crow Boy's individuality. —M. C.

DANCING IN THE MOON. *Counting Rhymes. By Fritz Eichenberg. Harcourt, Brace.* $2.25. A book of counting rhymes to match Mr. Eichenberg's ABC book, "Ape in a Cape," seems just right. The same interests in animals and children are combined to make a book that will delight the youngest. From "one raccoon dancing in the moon" to "twenty fishes juggling dishes" the child will meet kangaroos and bears, llamas and geese, cats and seals all engaged in a variety of ludicrous activities. The oversized book has full-page pictures in blues and reds and yellow.

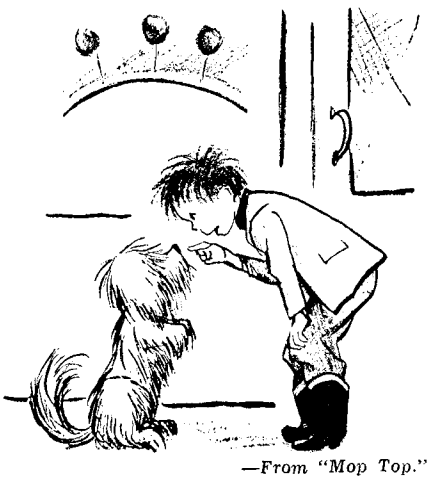
—F. L. S.

THE FABULOUS FIREWORKS FAMILY. *Story and pictures by James Flora. Harcourt, Brace.* $2.75. This is an episodic tale crackling with pinwheels, whirlybirds, footchasers, and skyrockets. As plans go forward for the construction of the most magnificent firework castle ever conceived by mortal man the plot thickens, and before the fiesta planned in honor of Santiago's birthday is over one momentarily expects to have the book, the pictures, and the castle explode with a great whoosh.

So charged is the tale with vitality, color, and movement that action-loving little boys and their sisters will revel in the story as it is either told or read aloud to them.

—Della McGregor.

MOP TOP. *Story and pictures by Don Freeman. Viking.* $2. Don Freeman, who understands six-year-old boys from having one of his own, has written and illustrated this amusing picture book about a boy who never



—*From "Mop Top."*

". . . never wanted his hair cut."

wanted to have his hair cut. Moppy didn't mind what people called him, but Mother said that something had to be done to his hair before his birthday party. When a lady in a market actually tried to buy him for a kitchen mop he ran off to Mr. Barbaroli's barber shop and emerged looking like a real boy and very proud of himself.

A picture book for boys, especially redheads. Mothers, too, will approve. The large black and red pictures are as funny as the story.

—Mildred R. Phipps.

SEE AND SAY, GUARDA E PARLA, REGARDE ET PARLE, MIRA Y HABLA. *A Picture Book in Four Languages. Woodcuts by Antonio Frasconi. Harcourt, Brace.* $3. "See and Say" is a truly international picture book with its text in four languages—English, Italian, French and Spanish—and with each language printed in its own color throughout the book. A picture book from Antonio Frasconi is an event to be hailed, for the woodcuts of this artist are both imaginative and skilful. Mr. Frasconi's first book for children is original in conception and beautiful in execution.

From the sparkling design of the book jacket to the very last page of familiar expressions there are imagination and distinction in the presentation and the design. A child sees a beautiful woodcut of a starry night sky, a Plymouth Rock hen, or a whale in the sea (a rolling wood-grained sea). Immediately he discovers he is able to say the name of the object in four languages, for the pronunciation of each noun is indicated below the word. Children should find this book stimulating and as good fun as they did "You Can Write Chinese." Artists and designers will be equally delighted and stimulated by the gaiety and beauty in the work of this creative artist.

—Helen Adams Masten.

STORIES FOR YOUNGER READERS

PLAIN GIRL. *By Virginia Sorensen Illustrated by Charles Geer. Harcourt Brace.* $2.50. Esther Lapp is a nine-year-old Amish girl. She learns what it is like to be different when she has to attend public school, where her clothes and manners set her apart from the other children. She is gradually accepted by the group and, with the help of her runaway brother learns to resolve the conflict between new customs and the traditions that are dear to her. This warmhearted story of Amish family life with its quilting bees, market day, and a wedding will appeal especially to girls of eight to ten. —Sarah Jones.

A WISH FOR LUTIE. *By Dorothy Hawthorne. Illustrated by Kathleen Voute Longmans, Green.* $2.50. A young author presents a carefully written, appealing story of pioneer days in Texas Librarians are searching constantly for this kind of regional story to meet the needs of juvenile readers.

Members of a Missouri family are transplanted to the rugged plains of the Texas panhandle. They battle against the elements of an undeveloped territory: little water, a sod home, fear of desperados, and meager food. At last, however, happiness comes for all, and especially for Lutie who wanted a new doll on her birthday.

Full-page black-and-white illustrations throughout the book are carefully done. —Lucile W. Raley.

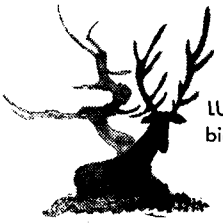
SAN FRANCISCO BOY. *By Lois Lenski Lippincott.* $3. Lois Lenski's regional stories are always welcome. They contribute to the social studies program through their interpretation of people and a way of life in many parts of our country. This one describes a Chinese family in the fascinating Chinatown of San Francisco. Their daily life, work, play, and adventure bring an appreciation of their culture and an understanding of the joys and sorrows of life in a crowded bustling community—in contrast to the country life they had known. Mei Gwei makes friends with all the people she meets in stores, offices, and factories. Her brother, Felix Fong, lonely and strange, finally learns to love the "bay with its boats and fish and bridge, its blue waters and white clouds and gray fogs." The tale is told in simple, direct narrative with Lois Lenski's interpretive pictures.

—Elizabeth O. Williams.

PILGRIM THANKSGIVING. *By Wilma Pitchford Hays. Illustrated by Leonard*

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

For the children you love



PARSLEY

LUDWIG BEMELMANS' best and biggest full-color picture book yet.
Ages 4 up. $3.50

THE GOLDEN NAME DAY

By JENNIE D. LINDQUIST, editor of the *Horn Book*. "A lovely book . . . The perfect gift." — ANNE CARROLL MOORE. Pictures by **Garth Williams.** Ages 8-12. $2.75

COME BACK, PAUL

By MURIEL RUKEYSER. An understanding book about children who "mislay" their grownups. Pictures by the author. Ages 4-8. $2.50

THE PLUMBER OUT OF THE SEA

By MARC SIMONT. "A warm, chuckly story."—*Horn Book*. Pictures in two and three colors by the author. Ages 6-10. $2.00 Cloth Library Edition: $2.50

ROSEMARY

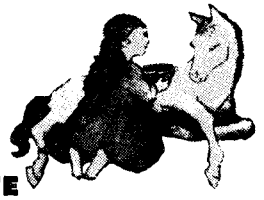
By MARY STOLZ. Town-versus-gown in a "deep, well-worked story."—VIRGINIA KIRKUS. Ages 14 up. $2.50

HERE COMES THE TROLLEY CAR

By MARY CHALMERS. "Makes magic out of the mundane."—VIRGINIA KIRKUS. Pictures in two and three colors by the author. Ages 3-6. $2.00
Cloth Library Edition: $2.50

THE LITTLE BRASS BAND

By MARGARET WISE BROWN. "Delightful picture book."—*Retail Bookseller*. Pictures in three colors by **Clement Hurd.** Ages 3-6. $2.00
Cloth Library Edition: $2.50



CHARLOTTE AND THE WHITE HORSE

By RUTH KRAUSS. "A book of unusual beauty."—*Horn Book*. Full-color pictures by **Maurice Sendak.** Ages 4-7. $2.00

ALL THE MICE CAME

By ROBERT KRAUS. "Intriguing drawings and humorous rhyme."—*Milwaukee Journal*. Ages 4-8. $1.75
Cloth Library Edition: $2.25

HAROLD AND THE PURPLE CRAYON

By CROCKETT JOHNSON. "An ingenious little boy draws himself into a breathtaking adventure."
—*Philadelphia Inquirer*. Ages 4-8. $1.50
Cloth Library Edition: $1.75

THE SUMMER SNOWMAN

By GENE ZION. "Beginning readers will enjoy this and so will picture-book age."—*Horn Book*. Pictures in three colors by **Margaret Bloy Graham.**
Ages 4-8. $2.00 Cloth Library Edition: $2.50

SEE THROUGH THE SEA

By MILLICENT SELSAM and BETTY MORROW. "Luminous pictures and graphic text."—*ALA Booklist*. Pictures in three colors by **Winifred Lubell.**
Ages 7-11. $2.50

THE LITTLE COW AND THE TURTLE

By MEINDERT DeJONG, 1954 Newbery Award winner. "A story full of fun and excitement."—*Horn Book*. Wash drawings by **Maurice Sendak.** Ages 8-12. $2.50

NIPPER SHIFFER'S DONKEY

By FINGAL ROSENQUIST. A lonely little boy, a happy home, a kind uncle and an irresistible donkey. Pictures by **Marvin Bileck.** Ages 7-11. $2.50

PIRATE ISLAND

By FRAN MARTIN. A pirate story based on actual events in American history. Pen and ink drawings by **Dorothy McEntee.** Ages 12-16. $2.75

BRAVE DAVY COON

By LAURENCE HYDE. Davy proves to his animal friends that he is not a lazy raccoon. Pictures in three colors by the author. Ages 5-8. $2.00
Cloth Library Edition: $2.50

AROUND THE WORLD IN EIGHTY DISHES

By LESLEY BLANCH. "A good, interesting cookbook to get started on."—VIRGINIA KIRKUS. Ages 12 up. $3.00

MIRACLE IN MOTION

The Story of America's Industry. **By KATHERINE B. SHIPPEN.** The rise of American industry from Colonial days to the present, and the future. Ages 12-16. $2.50

JUNIOR INTERN

By ALAN E. NOURSE. A boy who wants to be a doctor spends a summer working in a hospital.
Ages 12-16. $2.50

AT ALL BOOKSTORES **HARPER & BROTHERS**

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

—From "Plain Girl."

". . . what it is like to be different."

Weisgard. Coward-McCann. $2.50. The first Thanksgiving Day in America comes alive as we share it with Damaris and her brother Giles, both of whom experienced that memorable occasion. Damaris's fear of the Indians was quieted after the day of prayers, of good food, of speeches, and of strange and beautiful Indian dances. Her little dog, who had pressed close to her ankles, was more at ease also. Mrs. Hays has given real meaning to Thanksgiving in her story for youngest readers. Leonard Weisgard, well known as a Caldecott Medal winner, is the illustrator.

—Mary Peacock Douglas.

WITH BELLS ON. *A Christmas Story. Story and pictures by Katherine Milhouse. Scribner.* $2. Miss Milhouse again uses an old Pennsylvania custom, the making of the Christmas "putz" or manger scene, as the background for this book. Other Christmas customs of long ago are woven into this story of two younger children who promise to have a putz—a splendid, large one—to greet their older brother Jonathan on his return from a trip to Philadelphia. The beauty of the woods where Christmas greens abound, the fragrance of pies and cookies baking in the kitchen, the provision of hay for the Christkind's donkey, and the clear, bitter cold of the snowy Christmas Eve build up to an excitement for the children that reaches its climax when Jonathan comes back early on Christmas morn. A feeling of reverence and family affection is created through the quiet story and the full-page illustrations in color. —F. L. S.

BLAZE AND THUNDERBOLT. *By C. W. Anderson. Macmillan.* $2.50. Younger boys and girls, especially those six to eight years of age, will be thrilled over this, the fifth title in the Billy and Blaze series.

In this story Billy and his pony, Blaze, go to spend the summer on a ranch. They make friends with the wild black horse Thunderbolt. Their exciting experiences are comparable to those found in adult Western fiction.

The beautiful, full-page sketches, done by the author, resemble etchings and add realism to the text of this well-written story. —L. W. R.

CAT HOTEL. *By Siddie Joe Johnson. Illustrated by Janice Holland. Longmans, Green.* $2.50. Here is a cat story for boys! Ted and his cat, Butch, enjoy working and living at a cat kennel while Ted's parents are away on business. They prove to be a good team, dependable and interested. Cat lovers of eight-to-twelve will enjoy this story by Miss Johnson, head of the Children's Department of the Dallas Public Library and the proud owner of just such cats as she describes.

—M. P. D.

THE CAT WHO RODE COWS. *By Frances and Richard Lockridge. Pictures by Peggy Bacon, J. B. Lippincott.* $2.25. Two well-known mystery writers have again collaborated in a clever cat story for the nine-to-eleven-year-olds. Their story is about Pandora, a small Siamese cat, who is spending the summer with her young mistress on a farm. There are field mice, humming birds, beetles, robins, chimney sweeps, dogs, and cows in this new, big, wide world. Pandora is amazed, confused, and frightened by such creatures. How she saves herself from attack brings chills, thrills, and laughs, and Peggy Bacon's detailed black-and-white pictures add realism and action to this story. —L. W. R.

GOLDEN MARE. *By William Corbin. Illustrated by Pers Crowell. Coward-McCann.* $2.75. This is an excellent horse story and a warm human account of a boy's love for his horse. Magic, the golden palomino mare, was not an old horse in the eyes of Robin, and his devotion to her compensated for many lonely days when he could not play and go to school with the other boys. A realistic working ranch is the background for this story for nine- and ten-year-old readers. —E. O. W.

LIONS IN THE BARN. *By Virginia Frances Voight. Illustrated by Kurt Wiese. Holiday House.* $2.25. This is the delightful story of how the lions and tigers of a circus spent the winter in a barn at the home of Clay Baldwin in Connecticut. Clay made friends with Signor Dobbinelli, who was billed as "The Most Daring Animal Trainer in the World." Soon Dobbinelli was training Clay to be a trainer—trainer of a lion cub which was playful but dangerous. Boys and girls in the third and fourth grades will not want to miss this story. —M. P. D.

FABLES, FOLKLORE, AND FANCIFUL TALES

THE CHILDREN OF GREEN KNOWE. *By L M. Boston. With illustrations by Pete Boston. Harcourt, Brace.* $2.75. This i a story of rare distinction about : lonely, small boy who goes to live witl his grandmother in a castle sur rounded by gardens and a lovely wooc The atmosphere is reminiscent of th mood created by George MacDonald i "Princess and Curdie" and "At th Back of the North Wind," and it i written in poetic prose for boys an girls of nine to twelve. It is a fancifu tale that will enchant the discriminat ing reader, and storytellers, and adult in search of books of merit to rea aloud or books deserving a place o honor on a child's own book shelf wil be delighted to discover it.

—D. M.

COPYDOG IN INDIA. *By Stringfellov Barr. Illustrated by Kurt Wiese. Viking.* $2.75. Stringfellow Barr in thi unusual story for children uses th adventures of a frivolous Frenc poodle to show the effects of ignoranc and poverty on human relationship Copydog wants to learn to read lik her master and decides to pursue he education in India. Children may no grasp the social implications of th story but they will be entertained b Copydog's activities as she attempt to learn to serve patiently like th water buffalo, to be humble like th donkey, to do without food and wate like the camel, and to walk with dig nity like the elephant. —S. J.

THE MAGICIAN'S NEPHEW. *By C. S. Lewis Illustrated by Pauline Baynes. Macmillan.* $2.75. This sixth title in th Narnia series precedes the others i point of time, for it describes th founding of that mythical land out o void and darkness by Aslan, th golden-maned and golden-voiced lion A boy, a girl, a London cabby, and hi horse are present when Aslan sing his hymn of creation, and they are a stirred and shaken by the mystica experience as the sensitive child wil be when he reads about it. Jadis, th witch, is present too, and so are estab lished the antagonist and protagonis of Mr. Lewis's basic theme: the eter nal struggle of good and evil.

This Narnia adventure is more sim ply written than the others but th writing is at once powerful and casual the magic of mood and character i deftly created, and the contrast o reality and fantasy is well sustained.

The Narnia books need not be rea in sequence, but if "The Magician' Nephew" is read first it will explain a number of things about the land tha were somewhat mysterious until now

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

BORZOI BOOKS for Young People

will bring a world of fact and fancy and of fun
for Christmas—1955

ELLIOTT ARNOLD

White Falcon

Exciting story of a boy, kidnaped by Indians, who became a great Chippewa leader. Based on actual fact. Pictures by ***Frederick T. Chapman.***

AGES 12-16. $3.00

IRMENGARDE EBERLE

Evie and The Wonderful Kangaroo

Evie's pet kangaroo wore a lace-edged handkerchief in her pouch. Set in large type for beginning readers. Priceless drawings in two colors by ***Louis Slobodkin.***

AGES 7-9. $2.50

BESSIE F. WHITE

The Strange Man and The Storks

Did the Stranger bring the storks and all the good luck? The little Holbeks of Denmark believed he did. Sensitive drawings by ***Ursula Koering.*** AGES 8-12. $2.25

EMMA L. BROCK

Plug-Horse Derby

Nancy wanted excitement! She and her horse found it at the State Fair when Plow Boy qualified for the Derby. Delightful pictures in color by the author.

AGES 8-12. $2.50

CLYDE B. CLASON *Ark of Venus*

Space travel in A.D. 2135. Frontispiece by ***Clifford Geary.*** AGES 12-16. $2.00

ROSEMARY HOYLAND

Ethelbert: The Tale of a Tiger

A little tiger goes swimming. Humorous pictures in color by the author. AGES 5-8. $2.00

JOHANNA JOHNSTON

Sugarplum

This little doll was so tiny she was often mistaken for a knickknack! Delicate drawings in pastels by ***Marvin Bileck.*** AGES 4-7. $2.00

HARRY ZARCHY

Model Railroading

Complete guide to this fascinating hobby. Drawings and photographs by the author. AGES 12-16. $3.50

ROBERT IRVING

Hurricanes and Twisters

About some of nature's most damaging weather freaks. Drawings by ***Ruth Adler.*** Also photographs.

AGES 8-12. $2.50

DORIS FABER

Elaine Stinson: Campus Reporter

A college senior lands a job on a big city newspaper. Frontispiece by ***Catherine Scholz.***

AGES 12-16. $2.00

WALTER R. BROOKS

Freddy And The Baseball Team From Mars

Freddy, the versatile pig, organizes a unique ball club. Rollicking pictures by ***Kurt Wiese.*** AGES 8-12. $3.00

DOROTHY GILMAN BUTTERS

Papa Dolphin's Table

Happy family life *under* a table in the park! Gay pictures by ***Kurt Werth.*** AGES 7-9. $2.00

JOHN LEWELLEN

The Mighty Atom

Atoms for very young children. Drawings by ***Ida Scheib.***

AGES 7-10. $2.00

Roger Duvoisin

One Thousand Christmas Beards

How the *real* Santa Claus unmasks a thousand false Santas! This popular author-artist has packed laughter and delight into both text and brilliant color illustrations.

AGES 5-8. $1.95

ANNE COLVER

Yankee Doodle Painter

Thrilling story of the famous painting, *The Spirit of '76.* Lively drawings by ***Lee Ames.*** AGES 8-12. $2.75

WINIFRED BROMHALL

The Princess and the Woodcutter's Daughter

A lonely princess prefers the home of the woodcutter's child. Appealing pictures in color by the author.

AGES 5-8. $2.00

New Editions in the **"LITTLE MAID"** *Series:*

by Alice Turner Curtis

illustrated by Sandra James

A Little Maid of Newport

A Little Maid of Quebec

Ages 8-12. $2.50 each

NANCY DINGMAN WATSON

When Is Tomorrow?

A small child learns gradually that there is no precise answer to this question. Stunning pictures in delicate color by ***Aldren A. Watson.***

AGES 3-6. $2.00

At most bookstores

Send for free catalog

ALFRED · A · KNOPF, *Publisher*

501 Madison Avenue, New York 22, N. Y.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

and Miss Baynes's black-and-white illustrations interpret the story with humor and imagination for the reader of fairy tales.

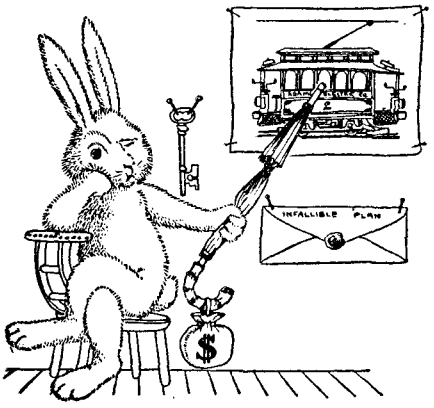
—Eulalie Steinmetz Ross.

THE RABBIT'S UMBRELLA. *By George Plimpton. Illustrated by William Pène du Bois. Viking.* $2.75. This is a wonderfully nonsensical story, told with grave absurdity, about a bear-size dog, thimble factories, vanishing street cars, a policeman, three timorous robbers, one boy — and one rabbit, who isn't there. The tale is too complicated to condense into a few words but it moves swiftly and with devastating logic to a splendid climax where all the complications are resolved to the satisfaction of everyone—except perhaps the rabbit, who isn't there.

The rabbit is a mystery for it spruces a book up to have such a curious and mysterious character in it. Life is full of mysteries, and it's nice to have a mystery that is a rabbit with an umbrella. And it's just as nice to have this fresh bit of nonsense to read aloud to boys and girls or to put in their hands so that they can chuckle over it themselves. Amusingly detailed drawings in black-and-white are scattered generously throughout the text. —E. S. R.

THE TRAVELING MUSICIANS. *A Story of the Brothers Grimm with drawings by Hans Fischer. Harcourt, Brace.* $3. Those adults who were fortunate enough to share with children the Swiss original of this merry picture book will rejoice that now they can place an American edition in the hands of the boys and girls to enjoy for themselves. It is also cause for rejoicing that the American publication preserves the gay, brilliant colors of the Hans Fischer illustrations and the large picture-book format that their simple, uncluttered lines and humorous details demand.

The text of the famous German folk tale about the Bremen Town musicians that accompanies Mr. Fischer's illustrations is a relaxed, colloquial



". . . a bear-size dog . . . one boy . . .

one that reads easily and begs for oral interpretation, and all in all this is a lovely gift book that will also add distinction to any shelf of a school or public library. —E. S. R.

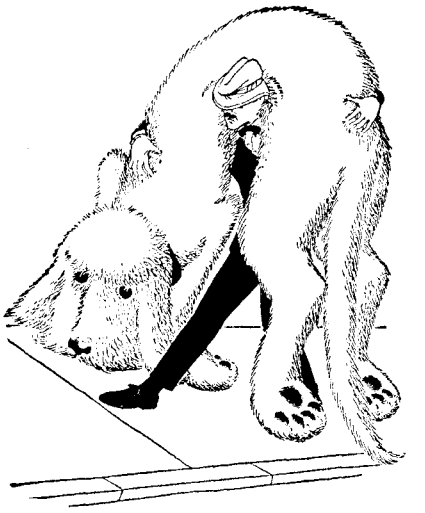
THE BOY WHO DISCOVERED THE EARTH. *By Henry Gregor Felsen. Illustrated by Leonard Shortall. Scribner.* $2.25. This book is science fiction with a new twist. TexSon becomes the first boy from outer space to land on Earth, when scrambled maps and mechanical difficulties force his flying saucer down on a strange planet. In his explorations TexSon soon discovers a companion with whom he can communicate by translatophone, and things begin to happen. Tommy Taplinger introduces the Feorian boy to such wonders as a dog, a bike, and a baseball—all dull to Tommy. To Tommy space travel would be exciting even if he had to learn to think—which is the main activity of Feorian children.

Fourth- and fifth-graders will enjoy the story of TexSon and Tommy as much as they did "Cub Scout at Last."

—S. J.

THE FABLES OF INDIA. *By Joseph Gaer. Illustrated by Randy Monk. Little, Brown.* $3. These beast fables with human emotions and human feelings were selected from three great sources of Hindu literature: "The Panchatantra" ("The Book of Five Headings"), "The Hitopadesa ("The Book of Good Counsel"), and the more familiar "Jatakas" ("The Book of Buddha's Birth Stories"). The fun they poke and the morals they point have been repeated in India for hundreds of years. Originally told orally to instruct the young, they are rich in source material for the storyteller in search of animal folklore. They make a fine supplement to the Greek fables of Aesop, the French fables of La Fontaine, and the Indian fairy tales collected by Joseph Jacobs. —D. M.

LET THE MOON GO BY. *A Book of Tall Tales. By Emma Gelders Sterne. Illustrated by L. F. Bjorklund. Aladdin Books.* $1.75. "Yarn swappers" and "fancy liars" created these tales as they sat around the cracker barrel or watched the maple sap boil or waited for ice jams to break or worked on the railroad. They made them tall tales, and the stories have become taller as each generation has told them. They are as American as the Stars and Stripes, and they are deeply rooted in the soil. Paul Bunyan, Davy Crockett, Johnny Appleseed, John Henry, Joe Magarac, and others come alive in these retellings, and Emma Sterne has caught the spirit and the flavor of these whoppers. They are



—Illustrations from "The Rabbit's Umbrella."

". . . and one rabbit, who isn't there."

shorter than some of the versions found in "Yankee Doodle's Cousins," but they have the quality of exaggeration necessary for these stories, being natural and matter-of-fact, but told in a tongue-in-cheek manner. Storytellers and children should have a great deal of fun with them.

—Augusta Baker.

THE TALKING TREE. *Fairy Tales from Fifteen Lands. Selected by Augusta Baker. Illustrated by Johannes Troyer J. B. Lippincott.* $3. A storyteller has selected two stories from each of fifteen long-out-of-print titles to make this new volume of fairy tales from many lands. In her introduction Mrs. Baker says that the children really selected the stories, for these are the favorites they have requested year after year at story hours. There are variant forms of many folk tales and in the case of these stories the version characteristic of each country has been chosen. Some are to be found only in out-of-print books, so it is especially fine to have them available again. —F. L. S.

WONDER TALES OF DOGS AND CATS. *By Frances Carpenter. Illustrated by Ezra Jack Keats. Doubleday.* $3.50. This storyteller has dipped deep into the folklore of many countries in order to find the sources for her stories. She has included Japan's "The Boy Who Had to Draw Cats," Latvia's "Why Dogs and Cats Are Not Friends," India's "The Cat That Went to Heaven," and many others. Her versions are simple enough for the beginning storyteller and also for the children.

The large print and clear black-and-white illustrations contribute to the pleasing format of the book. This is a companion volume to "Wonder Tales of Horses and Heroes."

—A. B.

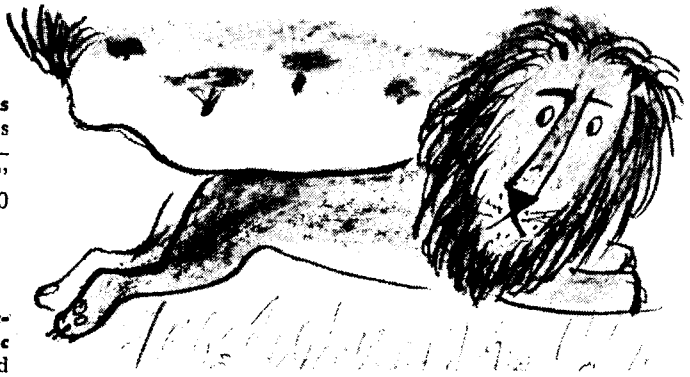
PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"The world is so full of a number of things . . ."
_ions and divers and gnomes and kings . . .

Whittlesey House

AND THEY'RE ALL IN

BOOKS FOR YOUNG PEOPLE



THE HAPPY LION IN AFRICA

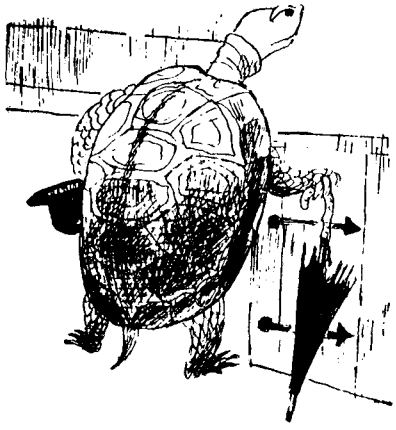
y LOUISE FATIO. *Pictures in three colors y Roger Duvoisin.* "Best yet from this rilliant author-artist combination — ure to make a big hit with small fry." —*Chicago Tribune.* Ages 4-8. $2.00

NOW I KNOW

By JULIUS SCHWARTZ. *Pictures in three colors by Marc Simont.* Rhythmic text and delightful pictures which make wonderful games of creaking floors, rain, thunder, even darkness. Ages 4-8. $2.00

THEODORE TURTLE

y ELLEN MacGREGOR. *Pictures in three olors by Paul Galdone.* A hilarious picurebook, by the author of the Miss 'ickerell stories, about an eventful day /hen Theodore couldn't find his fourth ubber. Ages 4-8. $2.00



VHERE SPEED IS KING

y MARGARET and EDWIN HYDE. *Illusrations by Clifford Geary.* Sports where peed is king —track, winter sports, racng, sailing, motor boating, flying, etc., 'ith records and a frank discussion of afety and health factors and sportsmanhip. Teen ages. $2.50

THE BOYS' BOOK OF THE SEA

dited by NICHOLAS MONSARRAT. *Pictures by James Holland.* "Thrilling eading . . . we hope it will find its place n every boy's shelf of sea stories." —*N. Y. Herald Tribune.* Teen ages. $2.95

LIONS IN THE WOODSHED

By MARGARET J. BAKER. *Pictures by Marcia Lane-Foster.* Five children, three magic wishes and some very unusual visitors in the backyard. Ages 8-12. $2.25

RIDE WITH THE SUN

Folk Tales and Stories from All Countries of the United Nations

Edited by HAROLD COURLANDER for the UN WOMEN'S GUILD. *Illus. by Roger Duvoisin.* "Companionable, well-grouped collection." —VIRGINIA KIRKUS. All ages. $3.50

WHEN YOU GO TO THE ZOO

By GLENN O. BLOUGH and MARJORIE H. CAMPBELL. Exciting, easy-to-read, scientific account of the animals boys and girls see at the zoo, where they come from, what they are fed. With lots of photographs from U. S. zoos. Ages 8-12. $2.75

STAR KICKER

By C. P. and O. B. JACKSON. *Pictures by Robert Henneberger.* This is a story which sports fans will really enjoy. Phyllis Fenner says, "This is a wonderful book. The boy is very real, as are all the folks: coach, mother and other boys." Ages 12-16. $2.50

HOW YOU LOOK AND DRESS

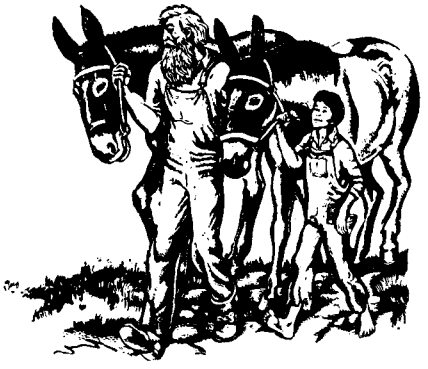
By BYRTA CARSON. This new edition of a popular book tells girls all about sewing, grooming, fabrics, etc. 385 illus., 16 pages in full color. With a color wheel and value chart. Teen ages. $3.75

HESTER AND THE GNOMES

By MARIGOLD HUNT. *Pictures by Jean Charlot.* "Captivating idea in this invention of a world of gnomes . . . miniature details that will delight a child." —*Horn Book.* Ages 8-12. $2.50

RED MULE

By JESSE STUART. *Pictures by Robert Henneberger.* The touching story of a boy's friendship for an old man — and of the novel way in which he was able to help his hero. Ages 8-12. $2.25



DIVING FOR SCIENCE

By LYNN POOLE. *More than 100 illustrations by Jeanne Bendick.* "Everything about the underwater world and its exploration connected with science today."—VIRGINIA KIRKUS. Teen ages. $2.75

THREE LOVES HAS SANDY

By AMELIA ELIZABETH WALDEN. A new Amelia Walden junior novel. "Combining softball, love for horses, and a bit of romance, the author has written a school story sure to be popular." —*Library Journal.* Teen ages. $2.50

t all bookstores • Write for FREE Catalog • All books are clothbound • **WHITTLESEY HOUSE:** A Division of the McGraw-Hill Book Co., Inc., N. Y. 36

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

POETRY AND RHYMES

A DILLER A DOLLAR. *Rhymes and Sayings for the Ten O'Clock Scholar. Compiled by Lillian Morrison. Illustrated by Marj Bauernschmidt. Thomas Y. Crowell Co.* $2.50. Here is fun for boys and girls and here is nostalgic pleasure for their elders. Once again Lillian Morrison has made a contribution by collecting the rhymed nonsense which is passed by word of mouth from one child to another. She has shown imagination, zest, and vitality in her selection and she has included a fine bibliography. The rhymes and sayings, many of which are English and American folk sayings, are arranged according to subjects. One finds "Maresy Doats" under Foreign Languages, "Poor Little Fly" under Natural History, and the voracious "Lady Who Swallowed a Horse" under Health. Amusing drawings add to the humor of the collection, all of them having to do with school lore.

—H. A. M.

HUMOROUS POETRY FOR CHILDREN. *Edited by William Cole. Pictures by Ervine Metzl. World.* $3.50. Since good humorous poetry for children, though always in demand, is hard to come by, this lively collection is especially welcome. Mr. Cole, who has ranged widely for his selections, shows discrimination and a knowledge of what children laugh at. He includes not only good old standbys like "The Walrus and the Carpenter" and "The Purple Cow" but much that is fresh and unfamiliar. There are also poems by such "serious" poets as T. S. Eliot, A. E. Housman, and E. E. Cummings. In spite of a double-column page and a rather dull format the book is sure-fire entertainment for children, for teen-agers who can ignore the title, and for many parents.

—Lillian Morrison.

IMAGINATION'S OTHER PLACE. *Poems of Science and Mathematics. Compiled by Helen Plotz. Illustrated with wood engravings by Clare Leighton. Crowell.* $3.50. Poetry and science touch in many places, and the idea of bringing together for teen-age readers poems about science and scientists is a fresh and felicitous one. It has been realized in a handsome anthology which must have been a pleasure to compile. Grouped into four large sections—astronomy and geography, mathematics and physics, the biological sciences, and the scientists themselves—the selections are a good mixture of the light and the serious, the easy and the difficult, the old and the new. Modern poets, among them, Marianne Moore and Dylan Thomas, are generously represented. The book may well be an introduction to poetry for the science-minded boy or girl, and for the poetry lover it will provide enjoyment and new insights into human life and the universe as science sees them.

—L. M.

LAUGHING TIME. *By William Jay Smith. Illustrated by Juliet Kepes. Little, Brown.* $2.50.

"I like this book," said the King
of Hearts.
"It makes me laugh the way it
starts!"

Here are gay nonsense rhymes illustrated with wit and originality by Juliet Kepes. Here are rhymes to flip on the tongue, to skip to, to remember. Molly Mock-Turtle of Ocean View, Jack-in-the-Box and a cat named Moon, a dancing bear who could never say No who waltzed up and down on the tip of his toe—and a very real little boy in an overcoat. These are poems for, not about, children, and they are filled with words and ideas that will tickle the fancy.

William Jay Smith has written two earlier books of distinguished and intriguing verse, "Poems" and "Celebration at Dark." These childlike rhymes, also written from "the wardroom of a whale," are for his young son David and for other delighted children.

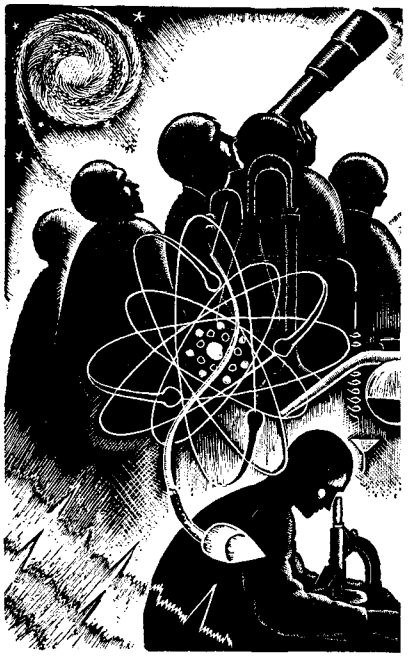
"I like this book," said the King
of Spain.
"I think I'll read it through again."

—Rosemary Livsey.

WELCOME CHRISTMAS! A GARLAND OF POEMS. *Compiled by Anne Thaxter Eaton. Illustrated by Valenti Angelo. Viking, 1955.* $2.50. A holly-red dust jacket and pine-green lining papers welcome the reader to this collection of Christmas carols and poems. The same sure sense of selection which made Anne Eaton's "The Animal's Christmas" fresh and unhackneyed has guided the inclusion of material here, too. Some of the poems are old, some new, "but all, new and old, were chosen because they have in them the inner spirit of the season, because they suggest not only a happy but blessed Christmas."

Valenti Angelo has illustrated the book with delicate line drawings that are as quietly reverent as the poems themselves, and the perfect harmony of textual content, illustration, and book design make this a lovely gift book to place under the Christmas tree in the home or to share with the children at the festive story hour in library and school.

—E. S. R.



—*From "Imagination's Other Pla*

". . . poetry and science touch. . .

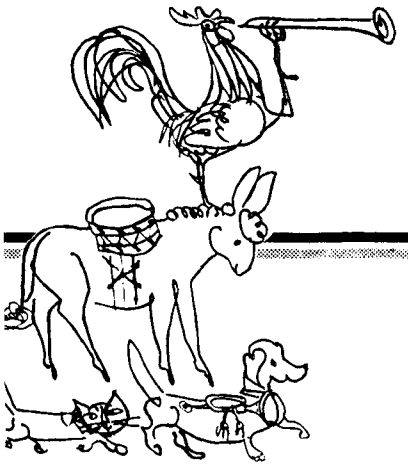
STORIES FOR OLDER BOYS AND GIRLS

THE WHITE FALCON. *By Charlton Ogbu Jr. Illustrated by Bernarda Brys Houghton Mifflin Company.* $2 Intense and beautiful writing dist guishes this story of an adolesc boy's passionate experience with rare white gyrfalcon he finds woun on the beach. One feels the terro the great white bird in its strug for freedom and the intimate affir the boy has for this creature, whicl so dependent on him. The boy's fi awakening comes as a shock to reader as well as to the hero, anc leaves both with a longing for wild, bleak beach, the soaring falc and the dreams of childhood. Mr. (burn has to a remarkable degree ability to recall vividly the dreams emotions of childhood and youth. intense is this recall that one feels boy's experience must have been author's as well. Added to this abi is a wide knowledge of birds gai from long observation and study. S sitive and beautiful drawings fu interpret this moving story for ol boys and girls and adults.

—H. A. M

FIVE AGAINST THE ODDS. *By C. H. Fr Harcourt, Brace.* $2.75. Tim and twin brother had been the star pl ers on the basketball team of Cato High School, which, small as it v stood in basketball circles among best in Indiana. Then polio put an to Tim's basketball career. While is the story of Tim's adjustment growth in character as well as

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Harcourt, Brace books for young readers

THE TRAVELING MUSICIANS

By the Grimm Brothers and Hans Fischer Hans Fischer, the internationally famous Swiss illustrator of *Pitschi*, has made enchanting pictures in six colors for one of the favorite Grimm tales. Ages 4-8. $3.00

A TINY BABY FOR YOU

By Nancy Langstaff Written for Mrs. Langstaff's own small son to help him accept the new baby soon to arrive. Appealing photographs by *Suzanne Szasz*. Ages 3-8. $2.50

SEE AND SAY

By Antonio Frasconi "A unique picture language book executed with style and imagination by a well-known artist. His striking four-color woodcuts accompany words in English, Italian, French and Spanish."—*Horn Book*. Ages 4 up. $3.00

DANCING IN THE MOON

By Fritz Eichenberg Rollicking nonsense rhymes, each with a full-page picture in three colors, make the numbers 1 to 20 unforgettable, in a companion book to *Ape in a Cape: An Alphabet of Odd Animals*. Ages 4-8. $2.25

THE FABULOUS FIREWORK FAMILY

By James Flora Brilliant-as-a-skyrocket story and pictures of a Mexican boy who longs to be a master firework maker. Illustrated by the author in full color and black-and-white. Ages 5-9. $2.75

CHAGA

By Will and Nicolas Chaga the elephant is reduced to rabbit-size, and learns what it means to be small in a large world. "Expertly dramatized in Nicolas' exotic pictures."—*N. Y. Times Book Review*. Ages 5-9. $2.50

JASON AND TIMMY

By Sally Scott A hilarious story about a small boy who proves he can be a good sport when his brother allows him to join the older boys. Wash drawings by *Beth Krush*. Ages 5-9. $2.00

JIM AND THE PURPLE WHISTLE

By Julie Forsyth Batchelor A ten-year-old boy's lively adventures on a Connecticut peddler's cart in 1790. Drawings by *Vm. M. Hutchinson*. Ages 7-10. $2.25

CLAN TEXAS

By Marian Cumming Texas in the 1870's is the setting for this story of a German boy and a young Scots immigrant who become firm friends in the new land. Drawings by *Peter Burchard*. Ages 8-12. $2.50

TOMAHAWKS AND TROUBLE

By William O. Steele A dramatic frontier story of three children captured by Indians and their eventual escape. Drawings by *Paul Galdone*. Ages 8-12. $2.50

THE BORROWERS AFIELD

By Mary Norton The further enchanting adventures of Pod, Homily, and Arrietty in their new home among the roots of a tree are told in this eagerly awaited sequel to *The Borrowers*. Line drawings by *Beth and Joe Krush*. Ages 8 up. $2.50

ISLAND SECRET

By Mildred Lawrence Bonnie helps resettle the family on an island in Lake Erie after her father is reported mysteriously missing in the Far East. Drawings by *Paul Galdone*. Ages 9-12. $2.75

FRIPSEY FUN

By Madye Lee Chastain Learning to play recorders leads the numerous Fripseys and their friends into unexpected adventures. There's laughter on every page. *Illustrated by the author*. Ages 9-12. $2.75

THE CHILDREN OF GREEN KNOWE

By L. M. Boston There is real enchantment in this unusual story of a lonely boy who comes to live with his great-grandmother in an old English country house. Drawings by *Peter Boston*. Ages 9-12. $2.75

TEXAS YANKEE: The Story of Gail Borden

By Nina Brown Baker The success story of a N. Y. state farm boy who became a famous Texan, and later discovered the secret of condensing milk. Drawings by *Alan Moyler*. Ages 9-12. $2.50

PLAIN GIRL

By Virginia Sorensen Remarkable insight and understanding distinguish this story of an Amish girl and her first year in a public school. Drawings by *Charles Geer*. Ages 9-12. $2.50

A CABIN FOR THE MARY CHRISTMAS

By Vera R. Amrein The delightful Brice trio spends Christmas vacation on Long Island building a cabin on a sailing sloop. Drawings by *Peter Spier*. Ages 10-14. $2.75

A VOTE FOR DICK

By Jerrold Beim The promise of a bike in return for high marks gets Dick into real trouble at school. A fine story, with sound principles underlying the fun and action. Drawings by *Don Sibley*. Ages 10-14. $2.50

A LEMON AND A STAR

By E. C. Spykman "The hilarious, sobering, or lively adventures of the four Cares children during the summer of 1907. . . . May well take its place among the children's classics."—*Boston Sunday Herald*. Ages 10-14. $2.75

THE WICKED ENCHANTMENT

By Margot Benary-Isbert "A modern fairy tale full of suspense, fun, excitement, answering children's love of animals, the circus and magic. . . . An Old World setting. . . . Distinguished, fanciful drawings by Enrico Arno."—*N. Y. Herald Tribune*. Ages 10 up. $2.50

STAR GUARD

By Andre Norton "Space story of intrigue and chase. . . . Fast-paced, and good reading for science-fiction fans of 12 and over."—*Saturday Review*. $3.00

FIVE AGAINST THE ODDS

By C. H. Frick A star basketball player, crippled by polio, learns he can still contribute to the fighting spirit of his high-school team. A story combining exciting basketball with deep human values. Ages 12 up. $2.75

JAVA JIVE

By Dorothy Lyons A favorite author of horse stories tells how a California girl trains a colt—and wins him for her own. Frontispiece by *Wesley Dennis*. Ages 12 up. $2.75

GUNS FOR THE SARATOGA

By Stephen W. Meader A stirring novel of a young midshipman's adventures aboard the sloop-of-war *Saratoga* during the Revolution. Line drawings by *John O'Hara Cosgrave II*. Ages 12 up. $2.75

VOCATIONS FOR BOYS: Revised Edition

By Harry Dexter Kitson and Edgar Morgan Stover Hundreds of jobs in business, trades, and professions are discussed in this up-to-date and completely rewritten edition of a standard guide. Ages 14 up. $3.75

At all booksellers

HARCOURT, BRACE AND COMPANY

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

COLUMBUS

Written and illustrated by Ingri and Edgar Parin d'Aulaire. Here's a rich, exciting picture-biography of Christopher Columbus. With their colorful flair and painstaking research, the author-artists of *Abraham Lincoln* and *Buffalo Bill* have produced an outstanding book that brings a man who has almost become a myth into clear focus for children to enjoy and understand. Both text and pictures are "brilliant, stimulating to the imagination and filled with intriguing details." — ELLEN LEWIS BUELL, *New York Times Book Review.*

Ages up to 9. $3

WALL STREET

Dorothy Sterling. Illustrated with photographs by Myron Ehrenberg. The story of the stock exchange by the team who did *United Nations, N. Y.* Ages 9-12 $2.75

WORLD FULL OF HORSES

Written and illustrated by Dahlov Ipcar. A colorful picture book about the horses of Grandfather's day and the horses of today.

Ages 3-6 $2.50

FAVORITE STORIES OLD AND NEW

REVISED EDITION

Selected by Sidonie Matsner Gruenberg. Illustrated by Kurt Wiese. Phyllis McGinley, Ann Nolan Clark, Dr. Seuss, and Charles Dickens are among the authors of the 26 stories added to this edition. Ages 4-9 $3.95

PEPYS' BOY

Rachel Varble. Illustrated by Kurt Werth. The colorful adventures of Samuel Pepys' page Toby, the Tom Sawyer of 17th-century England.

Ages 11-14 $2.75

WONDER TALES OF DOGS AND CATS

Frances Carpenter. Illustrated by Jack Keats. Stories from many lands and many times, from folk tales to myths to fairy tales, told by the author of *Wonder Tales of Horses and Heroes.*

Ages 9-12 $3.50

At all booksellers

DOUBLEDAY Jr. BOOKS

physical strength, it is also an exciting, fast-moving story of interscholastic basketball. Tim is a very real person and the other characters are well drawn.

So far basketball would seem to be this writer's special interest (his "Tourney Team" being another excellent story of this sport), but he shows a sound knowledge of boys and of school life as well.

—RUTH HILL VIGUERS.

HIS INDIAN BROTHER. *By Hazel Wilson. Illustrated by Robert Henneberger. Abingdon Press.* $2.50. Hazel Wilson, who has already shown her understanding of boys and her ability to portray them realistically in her books about the Owen boys, has here told a story of the close frendship of a white boy and a Penobscot Indian in the early nineteenth century. After Brad and his father had found their claim in the Maine wilderness, cleared the land, and built their cabin Brad was left to protect it and to get the planting done while Mr. Porter returned to Boston for the rest of the family. Venturing too far away for food Brad became lost in the woods and was almost dead from starvation when he was befriended by the Indian boy Sabattis.

The theme, which has been used before for older boys and girls, is here handled with directness and simplicity for younger children, and numerous black-and-white drawings add to the inviting appearance of the book.

—R. H. V.

ONLY THE STRONG. *By Robert C. Dusoe. Illustrations by William D. Hayes. Longmans, Green.* $2.75. Baja California is the setting for this stark story about a young Cochimi Indian boy who lives with his family on their ancestral lands. Once the Rancho Las Palmas was a fine property with green fields and horses and cattle. Now it is arid and poor since an earthquake robbed it of its water.

The author has a fine feeling for people and place, and Tadeo is shown as a brave boy who performs duties beyond his years. Oddly, his one act of defiance has an unbelievably happy result when it releases the spring imprisoned by the earthquake.

—AILEEN O'BRIEN MURPHY.

TOMAHAWKS AND TROUBLE. *By William O. Steele. Illustrated by Paul Galdone. Harcourt, Brace.* $2.50. Laird Whitlock, an eleven-year-old boy of pioneer Tennessee, blamed most of the trouble on Matt, who was a year older, and on little "tangled-haired" Janie when the three children were captured by Indians after a massacre. Escaping from the thieving, drinking, renegade Indians, the three have a long and hazardous trek back hor Laird learns that Matt was not only one who made mistakes and t he was lucky to have had Janie, bravest "addle-pated girl in creatio along.

Some of the realistic accounts of massacres and Laird's killing of Indian Chief might be strong fare the nine-year-olds who could r this book with ease, but because of large type and readability it will a fine book to use with older b who need a book with high inter level. —NORMA RATHBUN

WHERE THE CONDOR NESTS. *Written illustrated by Charles Daugherty. king.* $2.50. Peter Winkler, a you photographer, is left stranded in P when a man whom he has reason suspect offers him a place in an arc ological expedition with the added ducement of an opportunity to pho graph the condor's nest—a feat wh no photorapher has ever been able accomplish. But after he is well i the interior of the country Peter c covers that the archeological expe tion is nothing more than a cover an illegal treasure hunt for Inca g When his employer discovers t Peter knows too much he tries various ways to do away with the b but Peter gets the pictures of the c dor and escapes.

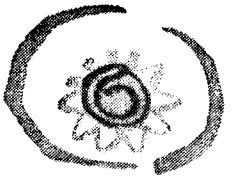
Adventure is crowded on advent in an adequate but undistinguis story that combines photography, I ruins, and excitement for older b and girls. —MARGARET A. EDWARD

PASSPORT TO ROMANCE. *By Betty vanna. Morrow.* $2.75. Going to Eur for the first time can be an awfully adventure, especially for a girl l Josephine Scott, who is fifteen ye old and who is setting sail for Eur alone. Girls Jodie's age have com depend upon Betty Cavanna. She derstands them, she speaks their l guage, and she knows the import things that are often going on in which are frequently so contrary what is seen on the outside. This y of Jodie's growing involves skiing Switzerland, Christmas in Gen a growing friendship with an Am ican boy her own age, and the l of a romance with a handsome structor. "Passport to Romance' light reading with much appeal teen-age girls. —RUTH GALIARD

WINDMILL FAMILY. *By Pamela Bro Illustrated by Lisl Weil. Crowell.* $ If you live in an English wind rather than in an ordinary house if you ride in the rattle-trap rather than in a modern station wa you are bound to have extraordin adventures befall you. So it was

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

LIPPINCOTT BOOKS
for Boys and Girls



THE THREE KINGS OF SABA
By Alf Evers

us. in color by Helen Sewell. A autiful Christmas book relates w three kings visited a new ng, based on an account in arco Polo. Ages 8-12. $2.50

A GALLERY OF CHILDREN
Portraits from the National Gallery of Art.
Text by Marian King

venty-two portraits of chil-n, with vivid text. "Charming sentiment and variety."
—*Christian Science Monitor.*
All ages. $2.50

THE SONG OF THE PINE TREE FOREST
By Dorothy Marino

us. by the author, winner of e 1954 Helen Dean Fish ard. Over the mountain three ildren follow a mysterious ng coming from the forest.
Ages 3-6. $2.00

HOW LITTLE BOATS GROW
By Melvern Barker

us. by author. "Boatyard ac-ity as Jimmy Jim sees it. Hu-orous and direct."
—Virginia Kirkus.
Ages 4-8. $2.25

THE WHIRLY BIRD
By Aylesa Forsee

us. by Tom Two Arrows. A avajo boy's life on the reserva-on and his struggle to earn oney for a trip to the city in a licopter. Ages 8-12. $2.75

TENNIS WITH HART
By Doris Hart

us. with photos. "The autobi-raphy of tennis queen Doris art is a refreshingly frank ac-unt of her years on the court . warm, unaffected."
—*Philadelphia Inquirer.*
Ages 12 up. $2.75

SAN FRANCISCO BOY
By Lois Lenski

Illus. by the author. "A good picture of Chinese life in an American community . . . pleasingly illustrated."—Virginia Kirkus.
Ages 8-12. $3.00

BACK AND FORTH
By Dorothy Grider

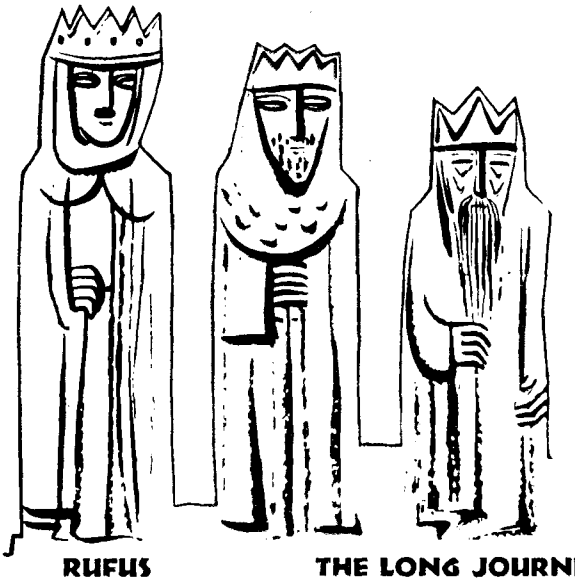
Illus. by the author. A colorful picture book that tells how the traffic over the bridge brings city and country together.
Ages 4-8. $2.00

LUCKY YOU!
By Munro Leaf

Illus. by the author. UGH, the cave boy, and *YOUNOW,* the modern child, are amusingly contrasted to show what science has done for the latter.
Ages 5-8. $2.25

HERE WE GO
By Virginia H. Ormsby

Illus. by the author. "A typical day in an elementary school . . . Children will enjoy finding themselves in it." —*Library Journal.* Ages 4-8. $2.00



RUFUS
By Dorothy Childs Hogner

Illus. by Nils Hogner. When Rufus the red fox begins boasting to the other animals the trouble begins. Ages 6-8. $2.50

MYSTERY IN OLD QUEBEC
By Mary C. Jane

Illus. by Ray Abel. A mongrel pup helps two young Americans visiting Quebec solve a baffling mystery. Ages 7-10. $2.25

THE LAND AND PEOPLE OF SPAIN
By Dorothy Loder

Illus. with photos. The history, culture and color of a fascinating country. *Portraits of the Nations Series.* Ages 12-16. $2.75

THE LONG JOURNEY
By Florence S. Norman

Illus. by Paul Galdone. The exciting story of Toko, an aborigine boy, who makes a perilous journey to save his tribe.
Ages 8-12. $2.75

SHOWBOAT SUMMER
By Rosamund Du Jardin

Those well-loved twins, Pam and Penny, spend their first college vacation on a river showboat. Ages 12-16. $2.50

THE OTTER TWINS
By Jane Tompkins

Illus. by Kurt Wiese. The author of the famous animal twin series tells the adventures of two otters from birth until they are grown.
Ages 8-12. $2.50

POEMS OF PRAISE
Selected by Pelagie Doane

Pictures by the author. An anthology of religious verse for young children tells reverently of God's love.
Ages 6-10. $2.75

THE TAILOR'S TRICK
By Rosalys Hall

Illus. by Kurt Werth. The rollicking story of a young tailor in colonial New England and how the townspeople tried to pick him a wife. Ages 6-10. $2.50

THE TALKING TREE AND OTHER STORIES
Selected by Augusta Baker

Illus. by Johannes Troyer. Fairy tales from 15 countries chosen by the head of story-telling for the N. Y. Public Library.
Ages 8-12. $3.00

THE BABY HOUSE
By Norma Simon

Illus. by Adrienne Adams. A little girl's mother, her cat and her dog all have babies. "Conveys the wonder of birth."
—*Saturday Review.*
Ages 3-6. $2.00

THE CAT WHO RODE COWS
By Frances and Richard Lockridge

Illus. by Peggy Bacon. Pandora, a Siamese city cat, spends a hilarious summer in the country.
Ages 9-11. $2.25

MYSTERY AT THE DOLL HOSPITAL
By Elizabeth Honness

Illus. by Velma Ilsley. A brother and sister find that living next to a doll hospital involves excitement, and a mystery.
Ages 8-12. $2.50

RISING STAR
By D. V. S. Jackson

Honey spends a winter in Florida, becomes the owner of a race horse and faces a crisis.
Ages 12-18. $2.75

At all bookstores • Write for FREE list "Books for Young People—1955"

J. B. LIPPINCOTT COMPANY Philadelphia and New York

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

"Tell me more about these WONDERFUL BOOKS!"

GAY rhymes . . . adventure . . . books that show you how to make things and do things . . . that reveal the knowledge of the world, and give countless hours of pleasure. For full descriptions of the books below, and many others, write for our illustrated catalogue "Books for Children."

For First Readers

LAUGHING TIME
By WILLIAM JAY SMITH. *An Atlantic Monthly Press Book.* $2.50

TIRRA LIRRA
By LAURA E. RICHARDS. $3.00

For Middle Readers

ERIC DUFFY, AMERICAN
By BERTHA C. ANDERSON. $2.75

THE FABLES OF INDIA
By JOSEPH GAER. $3.00

For Teen Readers

THE STORY OF OUR ANCESTORS
By MAY EDEL. $3.00

HOSTESS IN THE SKY
By MARGARET HILL. *An Atlantic Monthly Press Book.* $2.75

WEST POINT PLEBE
By COL. RED REEDER. *A Duell, Sloan & Pearce—Little, Brown Book.* $3.00

PINES FOR THE KING'S NAVY
By LEW DIETZ. $2.75

TOMORROW FOR PATRICIA
By CRANE BLOSSOM HARRISON. $2.75

THE GREAT AXE BRETWALDA
By PHILIP KETCHUM. $2.75

BASKETBALL STAR
By DON WILCOX. $2.75

At all bookstores

LITTLE, BROWN & COMPANY
BOSTON 6, MASS.

Colin and Kate Channing, who in an effort to save the mill from being sold managed to stumble on a solution worth its weight in gold.

The sub-teen reader will chuckle at and be amused by this British television script turned novel. It is a humorous and impossible story told in an entertaining and possible manner. —NANCE O'NEALL.

THE FAMILY AT DOWBIGGINS. *By Elfrida Vipont. Illustrated by Terry Freeman. Bobbs-Merrill,* $2.75. An English family tries to save its farm home by having paying guests, and family ties are strengthened as five lively children and their parents share responsibilities. Summer brings a succession of boarders, some happy times, and near disasters, but in the end success comes from a most unexpected source. Here is a satisfying family story with excellent characterization and good description of the English countryside for boys and girls aged ten to fourteen. —M. R. P.

A LEMON AND A STAR. *By E. C. Spykman. Harcourt, Brace,* $2.75. To be a member of the Cares family took a special kind of stoutheartedness, for each child was not only an individualist but also maintained the privilege of so being. Ten-year-old Jane, with the responsibility expected of a girl and with an older sister thrust upon her, slipped easily into a sensitive world of half-understanding and of reluctance to grow up. Thirteen-year-old Theodore carved his ruthless way with high and imperious hand. Hubert was always himself, and Edie, a single-centered young character of five, held her place with a soft but dominant finger. Living in the country sounds only mildly exciting, but the Cares children, with combined imagination and unexpected ingenuity, could make it positively dangerous.

Here is a new family as warm as Eleanor Estes's Moffats, as full of reasonable ingenuity as the Swallows and the Amazons, and as painfully individualistic as Enid Bagnold's Alice, Thomas, and Jane. A book of character for family reading by a new and perceptive writer. —R. L.

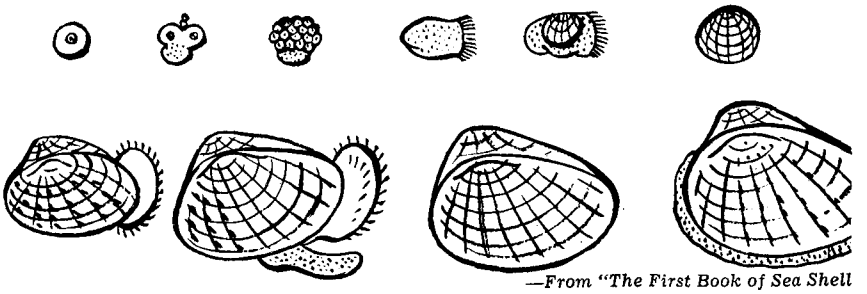
THINGS TO DO

BETTER HOMES AND GARDENS JUN COOK BOOK. *Meredith Publishing* $2.95. That cooking can be fun emphasized in this book edited the beginner by the staff of Be Homes and Gardens. Bright colo pictures of completed dishes, cl diagrams and directions, simple cipes, guidance on table settings glossary of cooking terms, tab div ers, and a table of weights measures (and of the sizes of ca make this easy to use. The loose-l ring-bound format, which will m it less acceptable to libraries, increase its value in the home, the young cook may add to it other favorite recipes. —F. L. S

A DAY IN THE BLEACHERS. *By Arn Hano. Illustrated by Robert I Crowell.* $3. This is the story of first game of the 1954 World Se between the New York Giants the Cleveland Indians, all enric by the author's more than twenty- years of watching baseball. Wo into and through the play-by-p report of the game are short sketc of players and fans, tales of basel history and its lore, and facts inc sequential but amusing—all told v warmth, humor, and journalistic sl Any reader over twelve who i baseball fan will not want to miss book. —ELAINE SIMPSO

DIVE: THE COMPLETE BOOK OF SKIN ING. *By Rick and Barbara Carr Wilfred Funk.* $4.95. Since the devel ment of the aqua-lung many te agers believe a new element opened up for them, offering opp tunities for adventure, explorat and salvage. To date the defini book in this field is probably "Di with its ample information on div equipment, swimming, spear-fish underwater photography, and location of diving clubs. The bool full of fascinating photographs as as clear drawings and charts, an will not only arouse interest in field but it will offer wise guidanc the timid or inexperienced.

"Underwater," by Bill Barada (Tre $.75), is a good, brief introductio



—*From "The First Book of Sea Shell*

Stages in the growth of a Bivalve.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

subject. **"Underwater Sport,"** by ert Vanderkogel with Rex Lardner)lt. $3.50), is also good reading with able information which imparts ıe of the philosophy behind the ·t as well as the author's contagious ıusiasm for it.

.s might be expected, most of the lerwater diving organizations are ıted on the east and west coasts, but een of them are located inland in Midwest, and if all these ally them- ·es with the sixty or more foreign)s listed in "Dive" an international rt may arise to rival tennis.

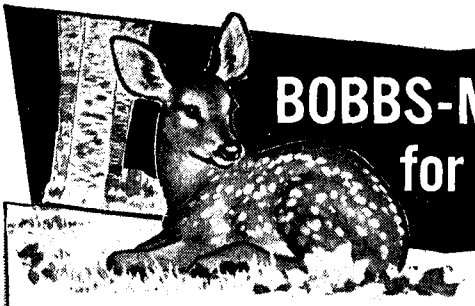
—M. A. E.

FIRST BOOK OF SEA SHELLS. *By Betty 'anna. Pictures by Marguerite tt. Watts.* $1.95. Betty Cavanna, l known for her stories for young ple, now shares her hobby of col- ing sea shells with children. ugh brief in treatment this book :ribes the various kinds of mol- :s, identifies many familiar shells ly picked up during a walk along shore, and explains how to build ıell collection. A glossary, an in- , and many very fine drawings of shells described in the text make book useful as well as interesting the young hobbyist. —F. L. S.

T BOW AND ARROW. *How to Use It lfully for Outdoor Fun. Written illustrated by C. B. Colby. Cow- -McCann.* $2. For children inter- d in archery this new title by by will provide in succinct text profuse illustrations answers to r many questions. A brief history rchery precedes the description of ipment needed, its care, the stand- form for shooting, bow hunting fishing, and a useful glossary of ıery nomenclature. —F. L. S.

HOW-TO BOOK OF SKIN DIVING AND .ORING UNDERWATER. *By John 'eney. McGraw-Hill.* $3.50. This is 'rsonal account of the author's in- luction as a child to underwater loration and of his later experience an instructor and a diver. Mr. 'eney includes information on the sics and physiology of diving, ipment, rescue and safety, decom- ssion, signals, and planning an ex- ition. He gives practical sugges- s for the beginner and produces a lable "how-to" book for any teen- · interested in investigating the erwater world. —E. S.

COOK WITHOUT COOKING. *By ıer Rudomin. Pictures by Lisl l. Crowell.* $2.50. All little girls like ook, and this clever, unusual cook k was designed especially for them, ıgh it may be used to advantage)lder girls and mothers, too. There



BOBBS-MERRILL Books for Boys and Girls

Fiddlesticks and Freckles

By SAM CAMPBELL. *Illus. by Harry Lees.* Twin fawns, whose mother was killed by a hunter, are the center of attraction in the eighth volume of a popular series. Ages 10 up. $2.75

Tam the Untamed

By MARY ELWYN PATCHETT. *Illus. by Gerald McCann.* Only his young mistress can handle Tam, the beautiful, savage horse, in this exciting tale of an Australian cattle station. Ages 10-14. $2.75

The Family at Dowbiggins

By ELFRIDA VIPONT. *Illus. by Terry Freeman.* "A completely satisfying story, with varied and colorful characters, lively action . . . Highly recommended."—*Chicago Tribune.* Ages 10-14. $2.75

Davy Crockett, Big Indian and Little Bear

Written and illus. in color by HARRIET EVATT. The best of all bear hunters comes to the rescue of a fierce warrior and his comical companion. Ages 4-8. $1.75

Toby and Doll

By NANCY DINGMAN WATSON. *Profusely illus. by Aldren A. Watson.* The efforts of Toby and his dog to keep their Vermont home when Toby's brother goes away. Ages 6-10. $2.75

4 New Titles in
THE CHILDHOOD OF FAMOUS AMERICANS SERIES
Ages 7 up. $1.75 each

TECUMSEH: *Shawnee Boy.* By AUGUSTA STEVENSON. *Illus. by Clotilde Embree Funk.* How an Indian boy in Ohio grew up to become a great Indian chief.

JIM BRIDGER: *Mountain Boy.* By GERTRUDE HECKER WINDERS. *Illus. by Harry Lees.* In Virginia young Jim dreamed of going West. Later, a famous "mountain man," he discovered Great Salt Lake. *Coming early Nov.*

BOY SAILOR: *Matthew Calbraith Perry.* By ALEXANDER SCHARBACH. *Illus. by Paul Lantne.* Newport, R. I., was a fine place for a boy who loved the sea and became a sailor at the age of 14. *Coming early Nov.*

STEPHEN DECATUR: *Gallant Boy.* By BRADFORD SMITH. *Illus. by Raymond Burns.* This Philadelphia boy yearned for the sea and grew up to become a naval hero. *Coming early in Nov.*

THREE BELOVED CLASSICS

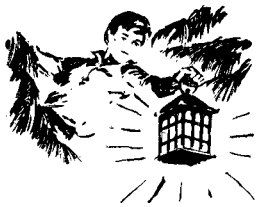
Why the Chimes Rang By RAYMOND MacDONALD ALDEN. *Illus. in color by Rafaello Busoni.* "A wonderful new illustrated edition." —*Lexington Herald-Leader.* Ages 7 up. $1.75

The Wizard of Oz By L. FRANK BAUM. *Illus.* In the original text, the story that holds a unique place in children's hearts. Ages 6-12. $2.50

The Complete Book of Marvels By RICHARD HALLIBURTON. *Illus.* "The wonders of the world . . . exhilarating tales."—*N. Y. Times.* Ages 14-18. $3.95

At all bookstores • **BOBBS-MERRILL** Indianapolis and New York

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED



Exciting new LONGMANS Junior Books

ONLY THE STRONG

By Robert C. DuSoe. Illus. by William D. Hayes. In a surprising way, hard-working young Tadeo saves his family's water-starved ranch. Ages 8-12. $2.75

A WISH FOR LUTIE

By Dorothy Hawthorne. Illus. by Kathleen Voute. A lonely little girl finds unexpected happiness on the prairie of pioneer Texas. Ages 8-12. $2.50

CAT HOTEL

By Siddie Joe Johnson. Illus. by Janice Holland. An unusual cat kennel provides an amusing solution to the problems of Ted and his cat. Ages 8-12. $2.50

LANTERNS ALOFT

By Mary Evans Andrews. Illus. by Arthur Harper. An exciting story of the War of 1812 and the part two boys played in saving their town. Ages 10-14. $2.75

THE SILVER DISK

By Loring MacKaye. Illus. by Avery Johnson. A band of adventurous youths protect the throne of young Frederick II in this tale of old Sicily. Ages 10-14. $2.75

THE SILVER FLEET

By Ernie Rydberg. Illus. by Allan Thomas. A boy earns his father's respect by his hard work in California's colorful tuna fleet. Ages 10-14. $2.50

STEAMBOAT'S COMING

By Annette Turngren. A cocky boy learns responsibility as he matures among the steamboaters and loggers of the Mississippi River. Ages 10-14. $2.75

AVIATION CADET

By Joseph Archibald. The adventures of pilot training lend excitement to the story of two cadets who must master themselves to win their wings. Ages 12-16. $2.50

WILDERNESS WARDEN

By Edward C. Janes. Illus. by Raymond Abel. The facts of conservation add informative background to the story of a new game warden fighting illegal hunters. Ages 12-16. $2.75

GENERAL "BASEBALL" DOUBLEDAY

By Robert S. Holzman. Illus. by E. Harper Johnson. A thrilling biography of Abner Doubleday and a colorful history of baseball from the Civil War to the Hall of Fame. All ages. $2.50

At all bookstores

Write for free illustrated catalog of Longmans Junior Books

LONGMANS, GREEN & COMPANY, New York 3

are fifty-five tested recipes, including soups, appetizers, main courses, desserts, salads, sandwiches, and drinks. The recipes do not require cooking, so experimentation is safe, and the directions for appetizing, economical recipes are concise and easy to follow.

As a special feature there is an index, and the black-and-white pictures are humorous and cleverly adapted to subject matter. In fact, no detail has been spared in making this cook book a useful tool. —L. W. R.

SPOOKY MAGIC. *By Larry Kettelkamp. Illustrated by the author. Morrow.* $2. What boy or girl from nine to eleven or twelve doesn't like to fool his friends or grownups by magic tricks? This volume will be an excellent beginning for the would-be magician. The tricks are simple to perform, and after careful rehearsals to make the stunts smooth and believable any youngster can amaze and entertain his bewildered audience.

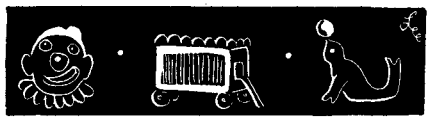
Mr. Kettelkamp understands his magic and knows how to explain it to youngsters so that they can follow his instructions, and no expensive or hard-to-obtain props are needed to handle these tricks.

—MARJORIE HALDERMAN.

PLANTS AND ANIMALS

GRAY SQUIRREL. *By Mary Adrian. Illustrated by Walter Ferguson. Holiday House.* $2. Of our native mammals the gray squirrel is the probably the most familiar. But the information about this animal's habits and life-cycle as related in this brief story will be new to many readers. How the gray squirrel reforests the land with the nuts it stores in the earth, how it cares for its young in the tree hole, and how it protects them from their wildlife enemies is told in simple narrative style with distinguished illustrations for third-grade readers. The manuscript was read and checked for scientific accuracy by an authority in the field, Dr. W. J. Hamilton, Jr. of Cornell University. —E. O. W.

DISCOVERING NATURE THE YEAR ROUND. *Written and illustrated by Anne Marie Jauss. Aladdin Books.* $2.50. Month by month changes in animal and plant life are presented in this nature calendar. The timing is based on conditions prevailing in the New York City area, but instructions to adapt these changes to other regions are given. Each month



is characterized ("October—This the month of flaming colors, of n and ripe grapes, of the last flowers, falling leaves, and of the first kill frosts"); then follows a brief list of what to expect in plant life, anim insects, birds, and any special natu phenomenon peculiar to the mon Many illustrations in soft green a gray make identification easy and book attractive. —F. L. S

ANIMAL CLOTHING. *By George Mas Illustrated by George Mason. Morr* $2. Young scientists who already kn Mr. Mason's books on animal hom weapons, tools, sounds, and tracks v find this book just as informative a usable as the others. Skin, feathe hair, armor, and insect covering (a the functions they serve and the u made of them) are described clea and interestingly. Almost as valua as the text are the line drawings wh range from a comparison of a chrys with an Egyptian mummy to the r son why a frog's color turns fr green to yellow.

One-fourth of this slim volume devoted to illustrations, and any may use it, though the greatest will be from those aged ten throu fifteen. —N. O'N

THE OCTOPUS. *By Olive L. Earle. Ill trated by the author. Morrow.* $2. T is another fine book from the pen Olive L. Earle which follows the t dition of authenticity, clarity, a beauty that we have come to exp from this author. The octopus and related species are drawn and scribed in careful detail so t students and teachers from the mid elementary grades through high sch will refer to this book often wh studying marine life. There is much know about the octopus, and M Earle has gathered a wealth of inf mation in this small book and ill trated it profusely with beauti drawings. —M. H

HARVEST OF THE SEA. *By Walter Bue Illustrated by the author. Morr* $2.50. Man has always depended u fish as a main source of food supp and Mr. Buehr, for the first time i book for boys and girls, gives the h tory of the fishing industry, descr ing the kinds of boats used through the years and tracing new devel ments and their effect upon our m kets. The great fishing areas from N England to the Pacific Coast are scribed. Kinds of fish, how they caught, and stories about the men v catch them are included.

Profusely illustrated by the auth the book will be useful to schools a enjoyed by young fishermen.

—M. R. F

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PEOPLE AND PLACES

COLUMBUS. *By Ingri & Edgar Parin d'Aulaire. Doubleday.* $3. **THE COLUMBUS STORY.** *By Alice Dalgliesh. Pictures by Loe Politi. Scribner.* $2.75. Two fine new biographies of Columbus for children have been published this fall. "The Columbus Story," a companion volume to Miss Dalgliesh's "The Thanksgiving Story," is for younger children, while the d'Aulaires' "Columbus" is for the older ones. Both have beautiful full-page colored illustrations that make them seem almost like picture books. Each will be enjoyed for the story itself, and each will also be of great value in connection with the celebration of Columbus Day and in the study of American history.
—F. L. S.

ISAAC NEWTON. *By Harry Sootin. Julian Messner.* $2.95. Harry Sootin's comprehensive biography of the noted English scientist Sir Isaac Newton, written in absorbing, fascinating style, will interest science-minded teenagers, young people thirsting for knowledge, and adults. Sir Isaac, although respected and honored by outstanding leaders of his time, always displayed characteristic humility toward his accomplishments, and this biography is a worthy tribute to one whose achievements in astronomy, physics, and chemistry dominated scientific thinking for two hundred years.

An extensive index and selective bibliography verify the biographical data.
—L. W. R.

HARRIET TUBMAN. *Conductor on the Underground Railroad. By Ann Petry. Crowell.* $2.75. With great simplicity and unusual skill, the author portrays a courageous and resourceful woman who was called Moses by her friends. An ex-slave and a leader in a revolt that gained freedom for over three hundred slaves through the Underground Railroad, Harriet Tubman is drawn as a small child in the slave quarters and as a young woman stalking the dark woods and hiding with her charges in haycocks and potato holes. The farms that gave shelter to the fugitives are recreated as are the Abolitionists up North. The book is a combination of fine writing, careful research, and economy of description that is both quiet and evocative. Other biographies on Harriet Tubman seem meagre by comparison, and the summation of related historical events at the end of each chapter gives the reader a good perspective for the period.
—ESTHER WALLS PAPPY.

PRUDENCE CRANDALL: WOMAN OF COURAGE. *By Elizabeth Yates. Illustrated by*

BOOKS FOR BOYS AND GIRLS
FROM ABINGDON

A WHISTLE FOR TOOTLES
by Rose Friedman. Pictures by Margaret Bradfield. Tootles wanted two things: to be able to whistle and to have a dog. This is the surprising story of how both wishes came true. $1.50

AMERICAN RIDDLES IN RHYME
by Ruby Bradford Murphy. Illustrated by John Dukes McKee. Catchy rhymes with clues for guessing holidays, songs, sports, cities, rivers, and presidents and other heroes. $1.50

JESUS, THE CHILDREN'S FRIEND
by Mary Edna Lloyd. Pictures by Grace Paull. Joel, Samuel, and Miriam are sad when they are told they cannot see Jesus. Then a kind voice calls and they run to him. They know Jesus is their friend. $1

FIRST TO BE CALLED CHRISTIANS
by Ethel L. Smither. Illustrated by Kurt Wiese. Stories of Peter, Paul, and other early Christians, simply told and effectively illustrated. $1.50

other books by Ethel L. Smither:
Early Old Testament Stories $1.50
Stories of Jesus $1.50
A Picture Book of Palestine $1.50

FARM GIRL
by Grace Berquist. Pictures by Janet Smalley. Jane loved animals, but there were none on the little farm where she lived. When a neighbor had to sell his animals, Jane's father found a surprising way out—and she was delighted. $1.50

HIS INDIAN BROTHER
by Hazel Wilson. Illustrated by Robert Henneberger. Brad would have starved in the Maine wilderness had it not been for the help of the Indian boy. Brad learned to love the Red Man's way of life. $2.50

RABBIT FOOT FOR LUCK
by Jessie McGuire Coffee. Illustrated by Mary Stevens. When the water got too high in the town reservoir, the people were afraid the dam would break. When real danger came, Andy and his twin played a big part. $2.50

In the "Makers of America" series
CHAMPLAIN, FATHER OF NEW FRANCE
by Cecile Pepin Edwards. Illustrated by Frederick T. Chapman. The story of the great French explorer who started the first permanent New World colony for his country. $1.50

BENJAMIN FRANKLIN, PRINTER AND PATRIOT
by Ruth Cromer Weir. Illustrated by Rus Anderson. Franklin the person is clearly revealed as a man of wit, common sense, and amazing abilities, admired by all. $1.50

Other "Makers of America" Books $1.50 each:
by Elsie Ball
George Washington, First President
by Alberta Powell Graham
Christopher Columbus, Discoverer
Lafayette, Friend of America
La Salle, River Explorer
by Virginia Haviland
William Penn, Founder and Friend
by Ruth Cromer Weir
Leif Ericson, Explorer
Thomas Alva Edison, Inventor
by Frances Fitzpatrick Wright
Sam Houston, Fighter and Leader

AT ALL BOOKSTORES

ABINGDON PRESS

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

NEWBERY WINNER
ELIZABETH YATES'
inspiring new book for young readers

Prudence Crandall

Foreword by
Dorothy Canfield Fisher

Illus. by *Nora S. Unwin.* When, in the 1830's, Quaker Prudence Crandall admitted a young Negro girl to her school for young ladies in Connecticut, the first struggle for tolerance in the schools was begun. A true story of the past, highly relevant to the present, by the distinguished author of *Amos Fortune, Free Man.*

An Aladdin Book Ages 11-16 $3.00

American Heritage Series
the finest historical fiction for teen-agers

"Entertainment at its best . . . leaves the young reader with a greatly enriched understanding of the movements and events that have gone to make up the fabric of American life." — *Christian Science Monitor.* New American Heritage titles, illus. in color, ages 11-16, each $1.75:

Timber!
LOGGING CAMPS IN MICHIGAN
By *AILEEN FISHER*
Illus. by *Pers Crowell*

Pat and the Iron Horse
NEW AMERICANS IN THE 1840's
By *POLLY ANGELL*
Illus. by *Clifford H. Schule*

River of Gold
OREGON AND THE CHALLENGE OF THE GOLD RUSH
By *GIFFORD P. CHESHIRE*
Illus. by *Fiore Mastri*

King of the Clippers
ADVENTURE ON THE HIGH SEAS
By *EDMUND COLLIER*
Illus. by *Frederick T. Chapman*

One Bit of Land
A STORY OF IMPERIAL VALLEY
By *EDITH H. BLACKBURN*
Illus. by *Frank Nicholas*

Let the Moon Go By
A BOOK OF TALL TALES
By *EMMA GELDERS STERNE*
Illus. by *L. F. Bjorklund*

The Return of the Alaskan
MAILBOAT IN THE OUTPOST
By *EDWARD A. HERRON*
Illus. by *Gene Langley*

The Law or the Gun
THE MORMONS AT FAR WEST
By *FRANK B. LATHAM*
Illus. by *Leonard Vosburgh*

Day of Glory
THE GUNS AT LEXINGTON AND CONCORD
By *PHILIP SPENCER*
Illus. by *Peter Burchard*

Winds of Change
OHIO IN THE 1850's
By *RHODA WYNGARD*
Illus. by *Fritz Kredel*

Write for complete list of 40 titles.

At all bookstores

E. P. DUTTON, 300 4th AVE., N. Y. 10

Nora S. Unwin. Aladdin Books. $3. Miss Yates has drawn upon historical documents and the printed records of a nineteenth-century trial, which was known as Connecticut *vs.* Prudence Crandall, in order to tell the story of a dauntless schoolteacher. When Miss Crandall opened her Academy for Young Ladies to a Negro student and when she changed its character to a school for "young Ladies and little Misses of color" the whole town of Canterbury, Connecticut, persecuted her and even imprisoned her. She had the support of her family and of Abolitionist friends, but she was forced to leave and later she established a new school in Illinois. A few years before her death the State of Connecticut publicly confessed its error by granting her a pension.

This is a moving story, told without bitterness or recrimination but with complete sympathy for those who fought against slavery and bigotry. The rugged determination of this young girl comes through these pages even though there is a certain calmness in the presentation. The book is a worthy companion to "Amos Fortune: Free Man." —A. B.

REMBRANDT. *A Biography. By Elizabeth Ripley. With drawings, etchings, and paintings by Rembrandt. Oxford.* $3. This sensitive biography of Rembrandt coordinates his life with his work and relates his experiences to the pictures he painted. Each page of text is faced by a full-page reproduction in black-and-white of a painting or etching.

Though the book is brief one senses the quality of the artist and is led to read further by the appended bibliography. This is a companion volume to Miss Ripley's other excellent biographies of Van Gogh, Michelangelo, and da Vinci. —F. L. S.

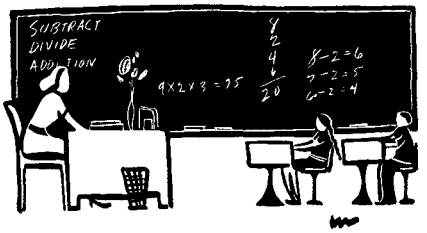
ROBERT LOUIS STEVENSON. *By Catherine O. Peare. Illustrated by Margaret Ayer. Henry Holt.* $2.25. Since peeping back-stage has a fascination for almost everyone the younger reader will enjoy his glimpses behind the scenes into Robert Louis Stevenson's life. While it is inevitable that illness must play a major role in this drama, still Catherine Peare has put her greater emphasis on the happier scenes of youthful holidays, Continental travels, friendships, and marriage. Events which influenced his writings are stressed: the chance remark that inspired "Treasure Island," the frenzied dream which resulted in Dr. Jekyll and Mr. Hyde, and the incidents that were to become his poems.

This will prove a good curtain-raiser for the nine- to twelve-year-old reader of biography. —N. O'N.

THE STORY OF YOUNG EDWIN BOOTH. *By Alma Power-Waters. Illustrated with photographs. E. P. Dutton.* $2.75. Although Edwin Booth became one of the best-known actors in America his life was beset with sorrows and difficulties. It is presented in this book for teen-agers by a member of a third generation of a theatre family, who prepared the authorized biography of John Barrymore which was entitled "John Barrymore, the Legend and the Man." From the time Edwin Booth, aged twelve, accompanied his erratic actor father on his tour of theatre engagements until he himself was famous for his own presentations he had a succession of unhappy experiences. These included the death of his beloved wife and the tragedy inflicted by his hot-headed brother John Wilkes Booth. The story seems uneven in spots, but it interprets a less well-known person with sympathy and understanding. —M. P. D.

YANKEE BATBOY. *By Joe Carrieri. As told to Zander Hollander. Prentice-Hall.* $2.95. Any boy who has ever dreamed of becoming a batboy or any boy with a passion for baseball will enjoy this story of a Bronx schoolboy who won the coveted position of Yankee batboy. In addition to the duties of his own job he relates in anecdotal style the behind-the-scenes stories of the players, the kind of clothes they like to wear, and the fun on road trips. He also describes his own green days when he was sent to fetch a left-handed catcher's mask, a pail of steam for the players' showers, a bat stretcher, and a key to the pitcher's box. Humorous and informative, this will be sure-fire with teen-age boys.
—E. W. P.

FAMOUS NEGRO MUSIC MAKERS. *By Langston Hughes. Dodd, Mead.* $2.75. This is a collection of short biographical sketches of American Negroes—from the Fisk Jubilee Singers and Bert Williams to Louis Armstrong and Marian Anderson—who have achieved fame or made a large contribution to music in this country. As such it is informative and interesting and it includes people like James Bland and Mahalia Jackson, who should be better known. It is also, however, as one reads of the difficulties endured by most of these artists, the story of the gradual breaking down of the color line in the United States and a re-



PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ninder of the fight still to be fought gainst prejudice. —L. M.

VEREST. *By Micheline Morin. Illustrated by A. J. Veilhan. The John Day Co.* $3.50. In the spring of 1953 Hillary and Tenzing actually stood on Everest's peak. Figuratively they also tood at the top of a human ladder hich represented the efforts of ten xpeditions to conquer Everest over period of thirty-two years. Now this ook, which appears to be a transla- on, is a brief history of that thirty- wo-year assault, illustrated with lear maps and numerous artistic rawings.

For the novice the book gets off to slow start as it assumes a burning nterest in the flora and fauna of the ountry, in the sounds and sights of ne forests, in the monasteries, the herpas, and the many details of an xpedition on the march. Yet, both dults and young people keenly inter- sted in this subject will enjoy this mple history of man's gallant, un- emitting efforts through the years to cale a mountain nearly 30,000 feet igh. —M. A. E.

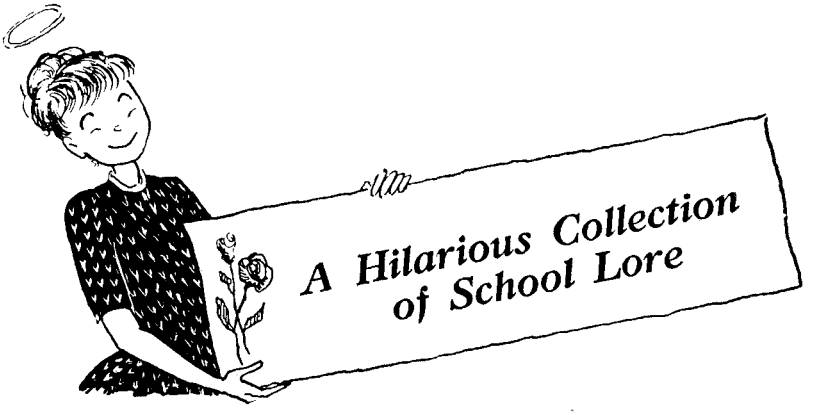
IE MIGHTY SOO. *By Clara Ingram Judm. Illustrated by Robert Frankenerg. Follett Publishing Co.* $3.60. This uthor of outstanding biographies rites an unusual and equally outanding "biography" of the region of ne Sault St. Marie. Beginning five undred years ago she paints a broad olorful panorama with each event nd person standing out with historiil detail and accuracy.

There is the essence of a strong nited States in this account of the en who had the vision to see what ne canal would do for the country, nd the story of Charles Thompson arvey is one that should be known r more young Americans. As the uthor says, there is also an assurance at nations can live at peace in the xample of the two great nations ving in close harmony at either end the "Mighty Mile." —N. R.

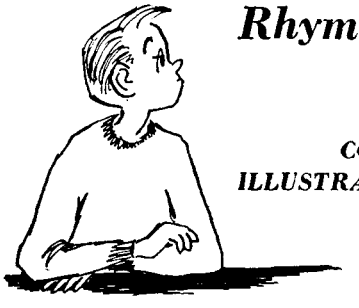
IE MISSISSIPPI BUBBLE. *By Thomas B. ostain. Illustrated by Warren Chapll. Random House.* $1.50. This title, nother Landmark Book, covers a eriod of history about which little as been written for young people. is the amazing story of the boom in rance that transformed the tiny setement on the banks of the Mississpi into a flourishing colony. As in s adult novels, Thomas Costain's iting lends color and reality to the mantic past of the fabulous city of ew Orleans. The faith and perseverce of Jean-Baptiste, Sieur de Bienlle, prevails throughout though he es not live to realize that "out of the Mississippi Bubble came the opening up of the American West." Suitable for junior-high school and for slow readers in senior-high school. —E. O. W.

WALT DISNEY'S VANISHING PRAIRIE. *A True-Life Adventure. By Jane Werner and the Staff of the Walt Disney Studio. Based upon the film narration by James Algar, Winston Hibler, and Ted Sears. Simon and Schuster.* $2.95. To many people who have seen the film upon which this book is based this will be a satisfying renewal of a memorable experience. To others it will be a very real introduction to the panorama of life on the open prairies. Spring, summer heat and drought, the search for water, the terror of sweeping prairie fires, a flood after sudden storms, and the quiet and snowy winters all set the changing scene in which prairie animals live and die.

It is not the purpose of this book to cover in great detail the life and habits of the prairie creatures, but rather to capture the changing moods of this vast section of our country. As a glowing visual introduction to these wonders this book (as did the film) fulfills its purpose superbly. —R. L.



A Diller, A Dollar



Rhymes and sayings for the Ten O'Clock Scholar

COMPILED BY LILLIAN MORRISON
ILLUSTRATED BY MARJ BAUERNSCHMIDT

Here is a collection of folklore that is also a treasury of merriment. The verses, rhymes, riddles, and sayings are arranged chiefly by subjects as they are taught in school. Some of them are wise and some are purely nonsensical. But all of them, whether ancient or modern, have a freshness that reflects the irrepressible mischief, the love of pun and fun, the delightful sensitivity to sound, the inventiveness and vitality that is common to all childhood. Over 300 wonderful schoolroom plaints, schoolyard taunts, proverbs and parodies, jokes and jingles are in this book, with vital, fresh, and funny drawings on almost every page.
ALL AGES. $2.50

Also by Lillian Morrison:

YOURS TILL NIAGARA FALLS $2.00

BLACK WITHIN AND RED WITHOUT $2.25

At your bookseller

THOMAS Y. CROWELL COMPANY • ESTABLISHED 1834 • NEW YORK 16

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Caravan of Good Reading for Boys and Girls from **VANGUARD**

MILLIONS AND MILLIONS
Written and illustrated by LOUIS SLOBODKIN. There are millions of things in this wonderful book, which children will respond to with millions of smiles when they discover that there is only one you and one me. *Full color.* Ages 3-6. $2.50

THE STORY OF GOLD
By RUTH BRINDZE. The exciting story of gold, from primitive man to Fort Knox, Kentucky. Magnificently illustrated in full color *by Robert Bruce.* Ages 8 up. $2.75

SEVEN KINGS OF ENGLAND
By GEOFFREY TREASE. "History is made exciting in these accounts of seven kings just as it was in the author's much enjoyed *The Seven Queens of England.* A book that will create new interests and stimulate further reading."—*Horn Book.* Ages 10 up. $3.00

ENJOYING PETS
By JACK AISTROP. The enjoyment, care and rearing of every kind of pet from dog to silkworm. *Photographs.* Ages 8 up. $3.00

THE MAGIC FISHBONE
By CHARLES DICKENS. Magically illustrated in full color *by Louis Slobodkin.* "One of the gems of children's literature." — *N. Y. Herald Tribune Book Review.* $2.75

Coming Soon . . .
THE GYPSIES' FIDDLE
And Other Gypsy Tales
By M. A. JAGENDORF and C. F. TILLHAGEN. *Illustrated by Hans Helweg.* Ages 10 up. $3.00

HOW TO PAINT IN OIL
A Beginner's Book for Boys and Girls
By ARTHUR ZAIDENBERG. Ages 8 up. $2.75

PLANES AND HOW TO DRAW THEM
By AMY HOGEBOOM. *Illus. in two colors.* Ages 6-10. $2.00

MESSAGE TO HADRIAN
By GEOFFREY TREASE. An Adventure Story of Ancient Rome. Ages 10 up. $3.00

Send for Free Fall Juvenile List
At all bookstores
THE VANGUARD PRESS
424 Madison Ave., New York 17, N. Y.

MISCELLANEOUS SCIENCES

EXPERIMENTS IN THE PRINCIPLES OF SPACE TRAVEL. *By Franklyn M. Branley. Illustrated by Jeanyee Wong. Crowell.* $2. Mr. Branley, who with Nelson F. Beeler has concentrated on popularizing science through experiments utilizing very simple equipment, here considers such problems as rocket design and fuel, temperature control in space, power and pressure in space, and gravity. He explains each principle and then outlines an experiment to illustrate his discussion.

The language is non-technical but it is not oversimplified, and explanations are made even more clear by charts and diagrams. The style of writing is appropriate to the subject and to the teen-age group to which the book is directed, and there is no tinge of condescension or "writing down." Junior-high boys will read it with interest. —E. S.

THE INDIAN'S SECRET WORLD. *Written and illustrated by Robert Hofsinde (Gray-Wolf). Morrow.* $3.95. Teachers, Camp Fire Girl leaders, and Scout leaders, as well as boys and girls will be interested in this attractive, oversize book which takes the reader behind the curtains of long ago for glimpses into the Indian's secret world. The significance to the Indian of his medicine pipe, his moccasins, his war bonnet, and his other possessions is explained by Robert Hofsinde, who was made a blood brother of the Chippewas after saving the life of a young Indian in the Minnesota forests. The author-artist, a former student at the Royal Art Academy of Copenhagen, has illustrated his book with generous marginal drawings in black-and-white and with many full-page drawings, six in color. "The Indian's Secret World" is indeed "good medicine."

—R. G.

MARS. *By Franklyn B. Branley. Illustrated by Anne Marie Jauss. Crowell.* $2.50. The author begins with a comparison of the Earth and Mars and with a discussion of various theories about the formation of the universe. Then he goes on to such specific subjects as geography, atmosphere, temperature, the moons and canals of Mars, how man may reach Mars, and the possible life on Mars. Simple experiments are included to illustrate the scientific principles and many charts and diagrams supplement the text, making the information more easily understood.

In August, 1956 Mars will be in perfect opposition with Earth and so the planet will be studied intently by scientists all over the world. This little book will be helpful to teen-agers—or adults—who are interested in thi anticipated event. —E. S.

TIME IN YOUR LIFE. *By Irving Adle Illustrated by Ruth Adler. John Da* $2.75. **FIRE IN YOUR FAMILY.** *By Irvin Adler. Illustrated by Ruth Adler. Joh Day.* $2.75. Today we enjoy man benefits of civilization though we pos sess little knowledge or thought abou the way in which these have devel oped. Mr. Adler, a writer, lecture and teacher, presents background in formation on the subjects of time an fire in a simple and interesting man ner for the junior-high-school ag group. In "Time in Your Life" th author explains numerous ways measuring time which have develope from man's study of the variou rhythms of nature:—the rhythms the sun, the stars, the moon, the tide the rocks, the trees, and the atom. I "Fire in Your Life" Mr. Adler n only explains what fire is (includin the phenomenon of rust, which is fi without flame), but he also explain the ways in which fire has aide man in freeing himself from man of the limitations of his natural en vironment.

The drawings by Mrs. Adler ad immeasurably to the text, clarifyin the explanations and the discussion

—NANCY JANE DAY.

THE STORY OF OUR ANCESTORS. *By Mc Edel. Illustrated by Herbert Dansk Little, Brown.* $3. This book is chatty, readable introduction to th study of man's beginnings since th author has interspersed his story wi fascinating bits which recount th methods used in research by the me of science who have provided a doub ing world with clues to the solution man's origin. The book is well indexe and generously and attractively illu trated.

It is a book for boys and girls ag twelve and upwards who are inte ested in primitive man and it is suitable companion volume to "Wo ders of the Human Body," by Antho Ravielli. —D. M.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

A Horse for the Lady

Continued from page 57

place in which to live. Is it any wonder that these young people became a little bitter and resentful when their efforts to get community support (and the publicity needed to promote their campaign) were almost ignored while every paper in the city carried detailed accounts of the more sensational story? Far better to cut down a few trees than to plant them! No axes were raised, and last year's trees are growing taller while this year's are being selected. But enthusiasm wanes each time one of these young people has to defend himself as a good guy and has to face living down the term juvenile delinquent.

The same feelings are being voiced by thoughtful young people all over America. Betsy Evans, winner of the 1954 Voice of Democracy contest, speaks well for her generation when she says of delinquency, "Sure it's a problem. It's one of the biggest problems facing America today. . . . Our job is to stay on the right track until we reach maturity. It's hard at any time, under any circumstances. It's harder in 1955. And it's hardest of all when headlines continually scream and radios constantly blare that young America is going to the dogs. . . . It's a common fault to make hasty generalizations, to judge the inconspicuous many by the conspicuous few."

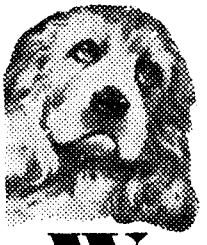
IT IS not my purpose during Book Week to go into the social, economic, and moral causes of juvenile delinquency, but rather to suggest that young people are jealous of their own identities and are asking to be recognized as individuals in their reading as well as in all other areas of their lives.

There really isn't such a thing as teen-age reading *per se*, for teen-agers will read as widely as their interests take them and as broadly as the adults around them. About fifteen years ago the teen-age book as we know it today was practically non-existent. Then the Ruth Fielding stories and "Tom Brown's School Days" gave way to "Seventeenth Summer" and "All American." A new note had been struck, for teen-agers in modern dress were being presented in situations that could be readily understood, and identification with the characters was easily accomplished by the readers. These books are indispensable because through them young people can see themselves and discover that they are not alone in the world they face. These books are only stepping stones and they are not intended to become a body of literature in themselves.

But in the last year or two the idea of writing "especially for teen-agers" has been given an added spurt. A protective note, a note of making adult reading palatable for young people has crept in. Cutting down the classics has always been a questionable practice, but cutting down recent novels to teen-age size is deplorable. If the story was of any interest to young people in the first place, then the original edition has already been read. If not, then two hundred and fifty words will not be read any more readily than the original five hundred words. Deleting passages which some have thought young people should not read is, to my mind, a waste of time, for the knowing reader is not disturbed and the unknowing one passes lightly by. Leave the books as they are and let him who will read them. To assume that young people cannot take an adult reading bill of fare is to admit that one does not know today's young people and the infinite variety of interests, abilities, and experiences they represent.

A brief look at some of the titles

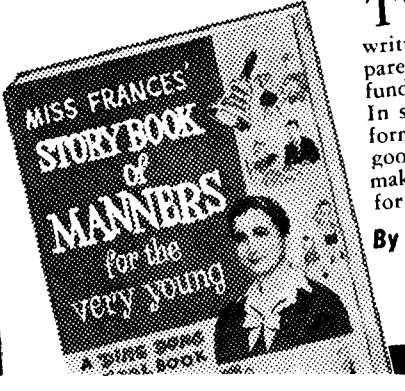
MARGUERITE HENRY's enchanting new book



Anyone who has ever owned a dog, or wanted a dog, or loved a dog, will be thrilled with this beautiful big book by young America's favorite story-teller. In her own warm style, Marguerite Henry tells fascinating stories about 26 popular breeds of dogs — presenting unusual facts and interesting anecdotes with sparkling humor and heart-warming tenderness.
Ages 8 up. Large size, 9" x 11" Only $2.95

Wagging Tails
AN ALBUM OF DOGS
With magnificent illustrations by WESLEY DENNIS

Parents will bless, children will love, the wonderful new book by TV's beloved Miss Frances



TV's FAMOUS Ding Dong School Teacher has written the perfect book to help parents teach their children the fundamentals of good manners. In simple, fascinating story form, Miss Frances shows how good manners can be fun and make life much more pleasant for everyone. Ages 3-7 $2.95

By Dr. FRANCES R. HORWICH
Illustrated in color by
MINA GOW
At all bookstores
RAND McNALLY

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

heavily in demand at the present time bears this out. The old and the new, the long and the short, the trite and the distinctive all vie with each other on equal ground for the attention of 1955's teen-agers, for these are not the books required for school reading, but are, rather, those that are read on their own because of an interest in the subject or in the appeal of the story.

Maureen Daly's "Seventeenth Summer" still leads the list. This is so because young people are interested in themselves, and in Angie Morrow's first love affair they see reflected their own joys and broken hearts. The same is true of "Ready or Not" and "To Tell Your Love," which are steadily gaining in popularity, and the escapades of Penny and Pam in "Double Date" are constantly being read. Anne Frank's "Diary of a Young Girl" has taken many American young people to the secret annex in Holland where they have suffered all the growing pains of adolescence under the dark clouds of war and racial intolerance.

Going out to the ball game is a top interest among boys, the current favorite in books varying with the season or with individual preferences in sports. "Mr. Shortstop," "Warrior Forward," "Football Gravy Train," and "Knockout" are always in demand. Biographies of sports stars have many readers, but the interest in Jim Piersall's "Fear Strikes Out" touches on something more. Sympathy with the ill or handicapped is widespread among young people, whether it be the suffering of John Gunther's son in "Death Be Not Proud," the recovery from leprosy in "Miracle at Carville," or the valiant fight against the hardships of cerebral palsy in "Karen."

IN THIS scientific age of atomic energy and jet propulsion, "Skyrocketing Into the Unknown" and the books of Willy Ley, "Conquest of Space" and "Rockets, Missles, and Space Travel," bring trips to the moon within the realm of possibility, while "Currents of Space" and "When Worlds Collide" offer a wide speculation as to just what might be out there. H. G. Wells's "Seven Science Fiction Novels" and Bradbury's "Fahrenheit 451" are top favorites among readers of science fiction.

The spirit of adventure carries back into time as well as into the future. Ancient empires still come to life in Anne White's "Lost Worlds," and far more young people than you might think are reading "Gods, Graves, and Scholars." Modern conquests of mountains come in for their share of glory, particularly in Maurice Herzog's "Annapurna"; and to those steeped in the knowledge of submarines it's a wonderful discovery to find that a raft can still sail on the sea as Heyerdahl's "Kon-Tiki" did.

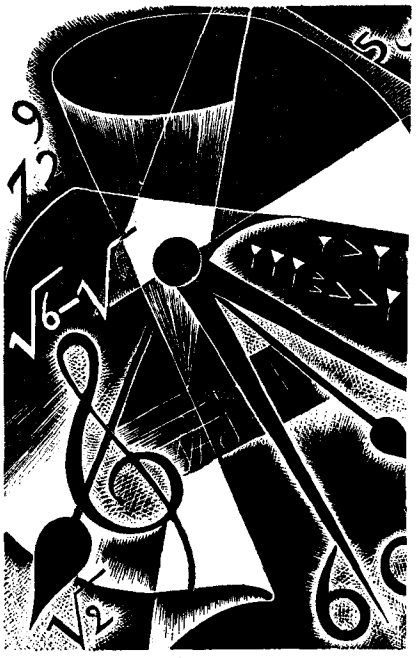
War stories hold an almost fatal fascination for a generation of young people who were growing up during the years of World War II and Korea. Added to the interest in "Hiroshima," "The Caine Mutiny," and "The Bridges at Toko-Ri" are those stories of earlier wars—"All Quiet on the Western Front" and "The Red Badge of Courage."

Humor is found in a number of places from the cartoons of "Hazel" and "Dennis the Menace" through "Cheaper by the Dozen," "The Education of Hyman Kaplan," "The Little World of Don Camillo," and even "No Time for Sergeants."

Robert Montgomery's television show may be partly responsible for the amount of reading by young people of "The Tall Dark Man," but "The Desperate Hours" was widely read before either stage or screen took over. Suspense shares the limelig with fantasy and here "Lost Horizo and "Portrait of Jenny" have a cl contender in "A Connecticut Yank in King Arthur's Court."

Among historical novels "Desiré "Katherine," and "Love Is Etern are being read along with Than stories of early Williamsburg, Ma garet Mitchell's perennially favor "Gone With the Wind," and Hel Hunt Jackson's "Ramona." If "Ja Eyre" and "Wuthering Heights" c be called historical novels, then th should be mentioned here, too. "F becca," "Mrs. Mike," "Claudia," " Human Bondage," "Cry, the Belov Country," "The Good Earth," a "The Old Man and the Sea" indic the diversified interest among modern novels.

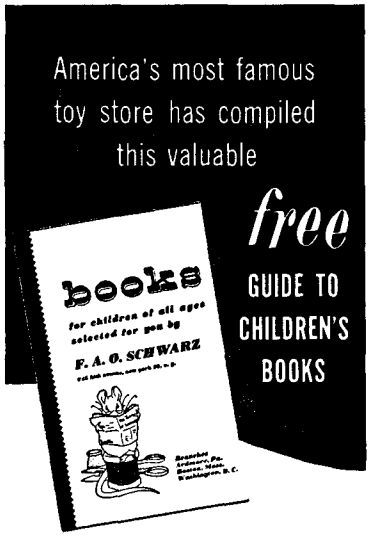
This list must end somewhere, I'll stop with "Gertrude Lawrence Mrs. A," "My Several Worlds," a "The Spirit of St. Louis" as indic ing the variety of people, places, a events that interest young people a about which they are reading. You people *are* reading, and not from a selected area "especially for te agers" but from the whole world books. Teen-agers are distinct dividuals in their reading as v as in their behavior and they are to be held back or fooled by a wei of broad generalizations. Another their own group has said "Althou eggs may be counted by the hund dozen, steel by the thousand ton, a dollars by the hundred million, p ple, in terms of their personal tegrity and conviction, must c tinue to be counted by the individu



—From "Imagination's Other Plac

The Kingdom of Numbers.

America's most famous toy store has compiled this valuable



free GUIDE TO CHILDREN'S BOOKS

Hundreds of carefully selected children's classics and new books covering everything from history to mystery and arranged by subject matter for every age group. A handy reference for Christmas, and the year 'round — and it's FREE!

(Note: Free delivery on all books.)

FILL OUT AND MAIL THIS COUPON TODAY

F.A.O. SCHWARZ

5th Ave. at 58th St., New York 22, N.Y.

Also: Boston • Ardmore, Pa.

Washington, D.C.

Gentlemen: Please send me your FREE children's book catalog.

Name _____

Street _____

City _____ Zone ___ State ___

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TEEN-AGE READING

THE CHALLENGER. *By Frank Waldman. The World Publishing Company.* $2.50. Present-day professional boxing is accurately depicted in this story of Joe Scott, a former Golden Gloves and intercollegiate champion who determined to become heavyweight champion of the world. The book has pace and excitement and good characterization. It is difficult to forget the brutal champion Max Lussi, his sparring partners, Kid Scrutiny and Hard Hitting Phillip, or Joe's shrewd but ailing manager, George Cortinas. Joe himself might be a portrait of the gentlemanly Gene Tunney, who defeated Jack Dempsey.

The whole story is tightly contained within the masculine world of the training camp, Callahan's gym, and the fight rings of the preliminary matches. The climax is reached during the championship bout when the challenger, now a polished fighting machine, wins the title by a knockout.
—A. O'B. M.

CROMWELL'S HEAD. *By Olivia E. Coolidge. Illustrated by Edward A. Wilson. Houghton Mifflin.* $3. James Gilroy, seventeen, apprentice to Dr. Browne, Tory druggist and Boston physician in 1775, cuts down Cromwell's Head, the sign over a tavern, as a daredevil means of impressing Nancy, the doctor's daughter. Accidentally the sign in falling hits Dr. Warren, head of the Committee of Safety. While the doctor is still unconscious Jamey extracts a letter from his pocket that implicates his master and involves Jamey in the tense political situation in Boston, leading him from one danger to another and forcing him to decide for what political ideas he should stand.

A well-written, absorbing story with good characterization and a pleasant romance that should appeal to younger teen-agers. —M. A. E.

THE PHANTOM RIDER. *By Keith Robertson. Illustrated by Jack Weaver. Viking.* $2.50. This story is a well-balanced combination of mystery and horses. Tim Cottrell, our seventeen-year-old hero, his friend Kate, and their joint project, Eloise the Mule, solve the mystery of the ghostly rider. Tim and Kate love horses so much that it is only natural for Tim to track down the secret of the "ghostly rider who races at night across the ridge of New Jersey's Elbow Mountain."

Once again Keith Robertson has written a fast-paced, exciting story which will not disappoint his many fans. It moves along rapidly until the final pages solve the mystery of the phantom rider — and a few other secrets, too. —A. B.

TUNNEL IN THE SKY. *By Robert A. Heinlein. Charles Scribner's Sons.* $2.50. A terrifying glimpse into the future is given in Robert A. Heinlein's latest book, which is set in a time when rocket ships have become museum pieces. The enormous increase in population on Earth has made necessary a faster means of locomotion. Interplanetary, even interstellar, travel is accomplished through the Ramsbotham Jump. By this method one merely walks through a tunnel to arrive at any given destination, whether it be a thousand or a million miles away.

The story concerns a high-school senior who takes an examination in advanced survival and manages to survive. Despite some incongruities (the social customs of this advanced period remaining substantially the same as those of today) Heinlein has produced another ingenious piece of scientific imagination. —A. O'B. M.

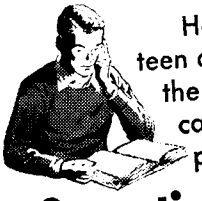
WHITE FALCON. *By Elliott Arnold. Illustrated by Frederick T. Chapman. Knopf.* $3. Ten-year-old John Tanner lived with his family in a log house on the Ohio River. One day Ottawa Indians kidnapped John and took him north to their country, where as the adopted son of an Indian couple he became a full-fledged brave. As guide to aging Netnokwa, John went to live with the Chippewa tribe and there he gained fame as a great Indian brave and was given the name White Falcon. He married an Indian maiden and became a great trapper and a leader in the fur-trade struggle.

The author of "Broken Arrow" has written another exciting story for older boys, based on true incidents in North American history. The action moves rapidly until it reaches a dramatic climax and the whole story brings alive the stark adventure which marked America in the late 1770s.
—A. B.

WILDERNESS WARDEN. *By Edward C. Janes. Decorations by Raymond Abel. Longmans, Green.* $2.75. In this exciting story of northern Maine young Dan Hubbard proves himself as a warden in the Division of Inland Fisheries and Game. Assigned to a district in which illegal hunting had assumed the proportions of big business Dan found himself involved in a dangerous puzzle which took all his wits and endurance to solve. The story is closely knit. It is also full of courage and suspense, of good characterizations, and of fast action; and in addition there are the feel and smell of the outdoors and appreciation for the magnificent forests of northern Maine.

The author knows his locale well and also knows the lives of the game wardens and of the people who make their living from the

THE Westminster Press
LITERATURE FOR YOUTH



How one teen ager solved the "Johnny-can't-read" problem

Operation ABC

By James L. Summers, author of Girl Trouble and Prom Trouble. A high school football hero hides a secret behind his air of bravado. He cannot read! A vital education problem presented in human terms that will hit home to every teen-ager. Ages 12-16. $2.75

Left End Scott By Dick Friendlich. A college football player "spikes" a rumor that he has been offered money to throw a game. *Ages 12-15.* $2.75

Champion of the Cross 5 By John Richard Young. A boy with a wonderful way with horses earns the coveted title of "Caballero" at the great Cow Palace Show. *Ages 12-15.* $2.75

False Start By Lawrence A. Keating. A great track star, unjustly expelled from his private school, starts life again in a big public high school. *Ages 12-15.* $2.75

Summer Gold By Harry Harrison Kroll. A college girl converts a worn-out Carolina farm into a summer camp for girls, and explores a legend of hidden gold. *Ages 12-15.* $2.75

The Case of the Purple Mark By Charles Coombs. A high-school chemistry lab is blown up and 3 teen-agers help to solve the mystery. *Ages 12-15.* $2.75

Mystery of the Bells By Vardine Moore. What made the signal-bells ring in the dead sea captain's house? *Ages 8-11.* $2.75

Down Bayberry Lane By Helen Girvan. A girl gets a summer job on Cape Cod, and is plunged into an amazing seaside adventure. *Ages 13-17.* $2.75

Stranger on the Bay By Adrien Stoutenburg. A German shepherd dog, labelled "not good enough" to serve as a guide for the blind, proves his worth in a Minnesota forest fire. *Ages 12-15.* $2.75

At all bookstores,
THE WESTMINSTER PRESS, Phila. 7

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

forests. This is an outstanding adventure story. —R. H. V.

BORGHILD OF BROOKLYN. *By Harriet H. Carr. Ariel Books.* $2.75. A young Norwegian girl makes a satisfactory adjustment to American life when she spends a year with New York relatives in this slight but pleasant story which is particularly interesting for its information about the Norwegian colony in Brooklyn. Borghild attends high school and experiences the usual teen-age pleasures in Manhattan, but she is happiest in the company of her Brooklyn cousins, who have not forgotten the ways of Norway. There she teaches folk dancing in an orphanage and enjoys a beginning romance with Eric, a shipboard acquaintance. Reunion with her parents brings Borghild's first year in America to a happy conclusion. —A. O'B. M.

CANDLE IN THE SUN. *By Elizabeth Hamilton Friermood. Illustrated by Daniel Schwartz. Doubleday.* $2.75. Girl readers who liked "Hoosier Heritage" and "Geneva Summer" will enjoy the hominess and sentiment of this teen-age story about a family of five who moved from Indiana to New Mexico at the turn of the century. Their adjustments to a new way of life coupled with the heroic attempts of sixteen-year-old Kate to manage the family grocery store make interesting, romantic reading. —E. O. W.

THE DIFFERENT ONE. *By Pauline H. Coleman. Dodd, Mead.* $2.75. A lecture in her biology class on genes, chromosomes, and the factors of heredity is enough to convince Ella Dillon that she is an adopted child. She reasons that she doesn't even look like her brothers and her sister Charlotte, who although two years younger, is the more popular and personable one in contrast to Ella, who is freckle-splashed, small, and uncomfortable in the presence of boys. How Ella unravels the mystery of her differentness makes pleasant reading for the younger teen-age girl and touches on the problems of loneliness so common to this age group. The author is the first winner of the Dodd, Mead Librarian Prize Competition. —E. W. P.

ROSEMARY. *By Mary Stolz. Harper.* $2.50. Mary Stolz stands alone among the authors who now write fiction for the teen-age girl—alone and above. Her characters and situations have the reality and the depth one hopes for in a good adult novel and yet she truly speaks the language of her teen-age readers. She seems to live and to be her girl characters, so well does she understand them. "Rosemary" is the story of two girls in a college town who know each other largely through a common interest in several boys. Helena, who comes of a well-to-do family, goes to the college. Rosemary works as a salesgirl and yearns for what the college stands for. It is a town-versus-gown story and it is written with the perception, sympathy, and also the warm understanding of family relationships that we have come to expect from this author. —L. M.

STORIES FROM "SEVENTEEN." *Selected by Bryna Ivens. J. B. Lippincott.* $2.75. Here are fourteen stories from *Seventeen* magazine covering a wide range of emotions and themes. "From Mother . . . with Love," by Zoa Sherburne, is a touching story of a girl who discovers that her mother has only three months to live. In "Mad About Motors," by Neola, Trilby demonstrates a new technique for snaring a man. Jody learns to evaluate cowardice in "Shades of Yellow," by Hope Dahle Jordan. "Pink," by Elinor Parr, is a little fantasy which the reader must interpret for himself. All in all every teen-age girl should be able to find a story to her taste. —E. S.

THREE LOVES HAS SANDY. *By Amelia Walden. Whittlesey House.* $2.50. Liking horses and baseball more than anything else in the world hot-tempered and unpoised Sandy cannot define her feelings for six-foot Wyoming Bill, a newcomer in the New Sharon High School. In basball she occasionally breaks the rules of good sportsmanship, and with Lucky Lady, her favorite horse, she almost rides to disaster. Gradually, and primarily through the help and understanding of Wyoming Bill, comes the transformation from an immature, tomboyish girl into a well-adjusted, attractive young lady.

This combination of horses, baseball, and romance makes a wholesome story that will find an audience among younger teen-age girls. —E. W. P.

IT'S TIME YOU KNEW. *By Gladys Denny Shultz. J. B. Lippincott.* $2.95. For girls who are bewildered and unsure of themselves, for those who are too shy to ask the questions which befuddle them, for those who are misinformed as they approach maturity, this is a straightforward and frank report by the author of "Letters to Jane." Objectively, but with her own sensible moral interpolations, the author discusses such subjects as mind and emotions, male and female anatomy, physical changes and body growth, boy-girl and family relationships. Such a book can be recommended to parents who wonder how to tell their daughters, and to the teen-age girl whose concepts may be foggy and who wants sex instruction. A glossary of terms relating to sex is included. —E. W. P.

List of Contributors

AUGUSTA BAKER, Storytelling Specialist, Children's Services, The New York Public Library.

MARIA CIMINO, Associate Librarian, Central Children's Room, The New York Public Library.

NANCY JANE DAY, Supervisor, Library Service, South Carolina State Department of Education.

MARY PEACOCK DOUGLAS, Supervisor, School Library Service, Raleigh, North Carolina.

MARGARET A. EDWARDS, Coordinator, Work With Young People, Enoch Pratt Free Library, Baltimore.

RUTH GAGLIARDO, Director, Traveling Exhibits, Kansas State Teachers Association.

MARJORIE HALDERMAN, Supervisor, Public School Libraries, Astoria, Oregon.

SARAH JONES, Chief Library Consultant, Georgia State Department of Education.

ROSEMARY LIVSEY, Director, Work With Children, Los Angeles Public Library.

DELLA McGREGOR, Chief, Juvenile Division, St. Paul, Minn., Public Library.

HELEN ADAMS MASTEN, Librarian, Central Children's Room, The New York Public Library.

LILLIAN MORRISON, Young People's Specialist, Young People's Services, The New York Public Library.

AILEEN O'BRIEN MURPHY, Specialist, Children's Literature, Children's Services, The New York Public Library.

NANCE O'NEALL, Librarian, Manual Arts High School, Los Angeles.

ESTHER WALLS PAPPY, Vocational Schools Specialist, Young People's Services, The New York Public Library.

MILDRED R. PHIPPS, Supervisor, Work With Children, Pasadena, Calif., Public Library.

LUCILE W. RALEY, Consultant, Library Services, Public Schools, Waco, Texas.

NORMA RATHBUN, Chief, Work With Children, Milwaukee, Wis., Public Library.

EULALIE STEINMETZ ROSS, Director of Work With Children, Public Library of Cincinnati and Hamilton County.

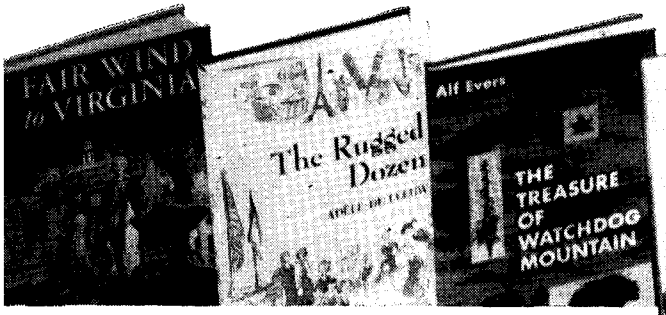
ELAINE SIMPSON, Secondary School Specialist, Young People's Services, The New York Public Library.

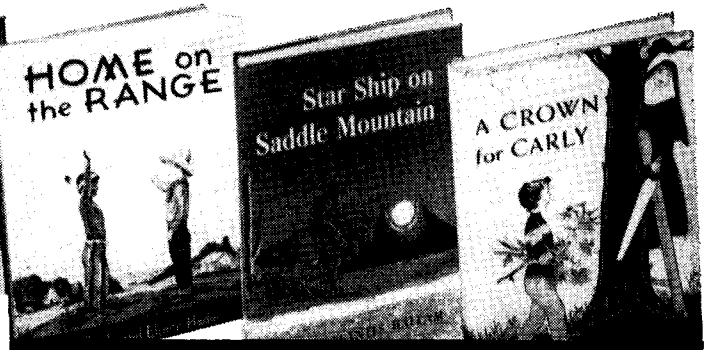
RUTH HILL VIGUERS, Lecturer, School of Library Science, Simmons College, Boston.

ELIZABETH O. WILLIAMS, Supervisor, Library and Textbooks Section, Los Angeles Board of Education.

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

PRINTED IN THE U. S. A. BY THE CUNEO PRESS, INC.





MACMILLAN BOOKS FOR BOYS AND GIRLS

FOR THE VERY YOUNG

ɴKELDINKL
ɴk J. Jupo has made a gay pic- e book from an old German :tale about wise men who be- ıe fools.
Boards 2.25 Cloth 2.75

)ME ON THE RANGE
·ta and Elmer Hader's beau- ıl full color pictures bring to this tale of present day cow- 's and Indians.
Boards 2.50 Cloth 3.00

E LITTLEST MOUSE
rothy P. Lathrop's tender un- standing of tiny animals and exquisite drawings create the e small and very dangerous ·ld of the littlest mouse.
Boards 1.75 Cloth 2.25

THE AMIABLE GIANT
Louis Slobodkin's incomparable imagination has conjured up an amiable lonesome giant in story and delightful color pictures.
Boards 2.25 Cloth 2.75

BLAZE AND THUNDERBOLT
C. W. Anderson adds a new title to his popular Billy and Blaze series with this story of the wild horse Thunderbolt. Full page lithographs. Boards 2.00 Cloth 2.50

THE UGLY DUCKLING
Hans Christian Andersen's famous. old fairy tale is here made into a handsome full color picture book by the Danish artist Johannes Larsen.
Boards 2.00 Cloth 2.50

FOR THOSE A LITTLE OLDER

ERRY ANN AND THE AGON HORSE
Elizabeth Coatsworth. A ıll Chinese-American girl ns to be all American. A Once- ɔn-A-Time-in-America story. *strated by Manning Lee.*
s 8-12 $2.00

:ROWN FOR CARLY
Margaret Ann Hubbard. ly attends a convent school :re her native urge toward ad- :ure conflicts with her earnest re to be saintly. *Illustrated by Elgin.* Ages 8-12 $2.75

THE WONDERFUL ICE CREAM CART
By Alice Rogers Hager. Ten-year-old Jerry lives for a year in Belgium, where he finds adventure and makes friends. *Illustrated by Mimi Korach.*
Ages 8-12 $2.50

FAIR WIND TO VIRGINIA
By Cornelia Meigs. Hal and Peggy Morrow, alone in Williamsburg in the year 1773, are befriended by Thomas Jefferson. *Illustrated by John C. Wonsetler.*
Ages 10-14 $2.75

FOR YOUNG ADULTS

THE MAGICIAN'S NEPHEW
By C. S. Lewis. Another magical adventure in the land of Narnia, with Digory, whose uncle was a wicked magician. *Illustrated by Pauline Baynes.* Ages 10-14 $2.75

THE TREASURE OF WATCHDOG MOUNTAIN
By Alf Evers. The story of a mountain, from its early beginnings to the present day, of the treasure it held, and of its conflicts with human neighbors. *Illustrated by Peter Burchard.*
Ages 10-14 $2.75

SING A SONG OF SEASONS
By Sara and John E. Brewton. A collection of poems about holidays, birthdays, vacation days and days to remember. *Decorations by Vera Bock.* $3.50

THE RUGGED DOZEN
By Adele de Leeuw. A group of Girl Scouts have fun working hard to raise the money for a trip to Europe. Ages 12-16 $2.75

AGAINST THE WIND
By Harriett H. Carr. Dan Osborne, 17, assumes man size responsibilities on his father's homestead in North Dakota.
Ages 12-16 $2.75

PACIFIC ISLANDS SPEAKING
By Armstrong Sperry. A journalistic account of the peoples and their manner of life, the history and possible future of the Pacific Islands. *Maps and drawings by the author.* Ages 12-16 $3.00

SKIMEISTER
By Clem Philbrook. Steve Butler skies at Dartmouth, battling stiff competition to win the coveted Skimeister trophy.
Ages 10-14 $2.50

STAR SHIP ON SADDLE MOUNTAIN
By Atlantis Hallam. Charlie Holt is kidnapped from his Arizona farm and taken across space to the fantastic world of the planet Saturn. Ages 10-14 $2.50

PRODUCED BY UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

TO DEMONSTRATE OUR HIGH-FIDELITY RECORDINGS WE WILL

Fill your home with music FREE OF CHARGE!

Take ANY or ALL of these

30 LONG PLAY RECORDS

Containing 43 Complete Works by the Great Masters

For your FREE AUDITION

Delivered to your home for FREE TRIAL at the rate of about two discs per month.
NO OBLIGATION to buy a recording—ever! *No salesman will call.*

THE MOST ASTOUNDING RECORD OFFER EVER MADE!

For the first time in musical history we will *fill your home with music* FREE OF CHARGE . . . simply to acquaint you with the extraordinary fidelity of our recordings.

IF YOU ACT at once, you may audition FREE in your home—at the rate of about two discs a month—*any* or *all* of the thirty superb long play records listed in the coupon. They represent *forty-three* classics by the great composers of all ages and nations. And all you have to do is *select* the masterpieces you want to audition, and they will be delivered factory-fresh to your door—*free of charge*. You are not required to buy a single one of them . . . or pay a penny unless you decide to *keep* a recording.

Why Do We Make This Astounding Offer?

You may wonder why The Musical Masterpiece Society dares to make an offer as openly generous as this. The answer is we are confident that once you hear the extraordinary quality of these recordings, you will be proud to have them for your record collection. Here are symphonies, concerti, sonatas, suites . . . living masterpieces sensitively performed by world renowned soloists, conductors and orchestras. Each is flawlessly recorded by high fidelity engineers; reproduced with *the entire tonal range of human hearing* . . . from 50 to 15,000 cycles. This combination of magnificent music, great artists and skillful recording adds up to hours of pleasure for you in your own home . . . and provides a valuable musical heritage for the whole family.

Save Over 40% Off the Usual Cost

THE MAJOR WORKS you choose (and only those) will be delivered for your audition—*free of charge. You may return any recording without paying a cent—even after playing it for five full days.* And for those you *keep* you are billed the low membership cost of only $1.65 per long-playing disc—containing 40 minutes or *more* of glorious music. *A saving of over 40% off the usual retail cost* for recordings of equal quality. Just think of the enviable record collection you can build for such a trifling sum.

MAIL COUPON NOW! You may cross off, in the coupon, those selections you already own in satisfactory high fidelity recordings—or those you know beforehand you don't want to try. The others will be delivered, about two discs a month, for *free audition*. Remember, you may listen to your heart's content—but you don't have to buy any recording *under any circumstances*. This offer is limited by high-fidelity production capacity. Return coupon *today*.

30 RECORD FREE AUDITION CERTIFICATE

The Musical Masterpiece Society, Dept. 5-11A
43 West 61st Street, New York 23, N. Y.

Yes, I want to take advantage of your amazing FREE AUDITION plan—without incurring any obligation. I have crossed out below the forthcoming releases I already own in satisfactory 33⅓ R.P.M. High Fidelity recordings. I need do nothing more to enjoy the others in my home for Free Audition. They will be delivered *free of charge*—at the rate of about two discs a month. I am not obligated to buy any record *ever*. I may try all releases for 5 full days. **CROSS OUT only those you DO NOT want to audition.**

1. **DVORAK: Symph. No. 5, "From the New World"**; Zurich Tonhalle Orch.; Ackermann, cond.
2. **TCHAIKOVSKY: Violin Concerto;** Odnoposoff, solo; Goehr, cond.
3. **MOZART: Piano Concerto No. 24;** Johannesen, solo; Ackermann, cond.
4. **BACH: Magnificat in D;** Soloists; Reinhart Chorus; Winterthur Symph.
5. **BEETHOVEN: Piano Concerto, "Emperor"**; H. Kann, piano; Netherlands Phil. Orch.; Ackermann, cond.
6. **BIZET: Symphony in C;** Utrecht Symph. Orch.; Hupperts, cond.
7. **VIVALDI: The Four Seasons;** L. Kaufman, violin; H. Swoboda, cond.
8. **SCHUMANN: Piano Concerto;** Mewton-Wood, piano; Goehr, cond.
9. **HAYDN: Trumpet-Concerto;** Wobitsch, solo; Orch. Vienna Op.; Heiller, cond. **Flute Concerto;** Urfer, solo.
10. **SCHUBERT: Piano Quint., "Trout";** P. Pozzi, piano; Winterthur Quart.
11. **MOZART: "Jupiter" Symphony;** *and* **Symphony No. 17;** Winterthur Symph. Orch.; Ackermann, cond.
12. **CHOPIN: Piano Concerto No. 1;** Mewton-Wood, piano; Goehr, cond.
13. **BACH: Violin Concerto No. 2; Chaconne;** R. Odnoposoff, violin; Netherlands Phil. Orch.; Goehr, cond.
14. **RIMSKY-KORSAKOFF: Capriccio Espagnol, Intro and March from "Coq d'Or"; MUSSORGSKY: Intro to "Khovantchina";** V. Desarzens, cond.
15. **DEBUSSY: Quartet in G;** Pascal String Quartet. **Sonata for Cello and Piano** Garbousova, cello; Balsam, piano.
16. **BEETHOVEN: "Appassionata"** *and* **"Moonlight" Sonatas;** Kann, piano.
17. **BRUCH: Violin Concerto; PAGANINI: La Campanella;** R. Odnoposoff, violin; Netherlands Orch. Goehr, cond.
18. **MOZART: Clarinet Quintet in A;** P. Simenauer, clarinet; Pascal Quart.
19. **SAINT-SAENS: Violin Concerto No. 3; Havanaise;** L. Kaufman, violin; Netherlands Phil. Orch.; Berg, cond.
20. **MOZART: Symphonies Nos. 40** *and* **34;** Netherlands Phil. Orch.; H. Swoboda, cond.
21. **GOLDMARK: Rustic Wedding Symph.;** Orch. Vienna State Op.; H. Swoboda, cond.
22. **BEETHOVEN: Symph. No. 7;** Zurich Tonhalle Orch.; Ackermann, cond.
23. **CHOPIN: Sonata No. 2; Fantaisie-Impromptu;** R. Goldsand, piano.
24. **HAYDN: "Surprise"**; *and* **"Military" Symphonies;** Netherlands Phil. Orch.; H. Swoboda, cond.
25. **FRANCK: Symphony in D min.;** Netherlands Phil. Orch.; Goehr, cond.
26. **STRAVINSKY: Firebird** *and* **Piano Concerto;** Netherlands Phil. Orch.; Mewton-Wood, piano; Goehr, cond.
27. **SCHUBERT: Symph. No. 3;** *and* **Fantasy and Rondo for Piano and Orch.;** Hupperts, cond.; F. Pelleg, piano.
28. **PROKOFIEFF: Violin Concerto No. 1;** R. Odnoposoff, violin; Hollreiser, cond. **Piano Concerto No. 1;** Richter, piano; Kondrashin, cond.
29. **MENDELSSOHN: "Scotch" Symphony;** Netherlands Phil.; W. Goehr, cond.
30. **DVORAK: "American" Quartet;** Pascal Quart. **Carnaval Overture;** Orch. Vienna Op.; Swoboda, cond.

Selections are not listed by order of release.

For those I *keep* I will be billed only the low membership price of $1.65 per long playing disc, plus a few cents for shipping. But, I may return any recording and pay nothing. May cancel my Trial Membership *at any time.*

Name.....

Address.....

City.....Zone...State.....

Canada: 105 Bond St., Toronto 2, Ont.

PRODUCED BY ONELORG
ELECTRONIC REPRODUCTION PROHIBITED